

MASSACHUSETTS COLLECTION
OF
MARTIAL MUSICK,
CONTAINING A PLAIN, EASY AND CONCISE
INTRODUCTION TO THE GROUNDS OF MARTIAL MUSICK,
LAID DOWN IN THE MOST COMPREHENSIVE MANNER.

TOGETHER WITH
A LARGE COLLECTION OF THE MOST APPROVED BEATS, MARCHES, AIRS, &c.
INCLUDING THE PRINCIPAL PART OF THE DUTIES OF THE CAMP, THE EVOLUTIONS FOR THE MUSICIANS, AND THEIR
SIGNALS; A GREAT PART OF WHICH WAS NEVER BEFORE PUBLISHED.
DESIGNED PRINCIPALLY FOR THE BENEFIT OF THE MILITIA OF THE UNITED STATES.

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By ALVAN ROBINSON, JUN.  
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SECOND EDITION, CORRECTED, IMPROVED, AND ENLARGED.

EXETER:

PUBLISHED BY ALVAN ROBINSON, JR. AND FOR SALE WHOLESALE AND RETAIL AT THE EXETER BOOKSTORE; BY THE AUTHOR,
DURHAM (ME.) AND BY THE PRINCIPAL BOOKSELLERS IN THE NEW-ENGLAND STATES.

J. J. WILLIAMS, PRINTER.—1820.

District of New-Hampshire, to wit :

BE IT REMEMBERED, that on the ninth day of February, in the forty-third year of the Independence of the United States of America, ALVAN ROBINSON, jr. of the said District, hath deposited in this office, the title of a book, the right whereof he claims as Author, in the words following, to wit, "*The Massachusetts Collection of Martial Musick; containing a plain easy and concise Introduction to the Grounds of Martial Musick, laid down in the most comprehensive manner. Together with a large collection of the most approved Beats, Marches, Airs, &c. including the principal part of the duties of the camp, the evolutions for the Musicians, and their signals; a great part of which was never before published. Designed principally for the benefit of the Militia of the United States.*" In conformity to the act of the Congress of the United States, entitled, "An act for the encouragement of learning by securing the copies of Maps, Charts, and Books, to the Authors and Proprietors of such copies during the times therein mentioned."

PEYTON RANDOLPH FREEMAN,

Clerk of the District of New-Hampshire.

A true copy of record—Attest,

PEYTON R. FREEMAN,

Clerk of the District Court for New-Hampshire District.

ADVERTISEMENT TO THE SECOND EDITION.

THE rapid sale of the first edition of this work, and the still increasing demands, has induced the author to exhibit to the public a second edition ; in which he has used every possible exertion, to render it both beneficial and intelligible ; and to adapt it to the modes and methods of the most celebrated Musicians both in Europe and America. He has been particular in the revision of this work, to correct many errors that were in the first edition, to expunge many pieces of the least worth and benefit, and to adopt many celebrated ancient and modern pieces in their stead ; so that he flatters himself that gentlemen of the science of musick, will find it both pleasing and profitable ; and to contain almost every thing necessary, relative to martial performances. The author is particularly happy in embracing this opportunity, to express his gratitude to those of his friends, who have assisted him in this work, as also those who have rendered him so much assistance in the sale of the first edition, and still respectfully solicits their assistance and encouragement.

PREFACE.

ALTHOUGH Martial Music has been too generally considered, not only by people in general, but by military characters, as an object of small importance, and worthy of but little of their attention or encouragement; yet, perhaps, there are but few parts which compose our military system more essential or beneficial in regulating and disciplining our militia and rendering them able to perform with ease and elegance. And notwithstanding its importance, and utility, and the many benefits and privileges that would arise from having it brought to greater perfection, and its knowledge more generally diffused, it has remained, with us, in a very low and depressed state; especially that part which relates to the signals for the evolutions of the musicians, the duties of the camp, &c. insomuch, that principal musicians and others, have not been able to acquaint themselves with this very essential part of their duty. For most pieces of work of this kind, before exhibited to the public, have in general, remained silent in this particular and interesting point; owing, probably, to the unfrequent opportunities the authors have had in collecting them. Therefore, under consideration of these important particulars, together with the persuasion of his friends, and feeling anxious to contribute something to the public benefit, the author has been induced to exhibit to the public the following work: in which the greatest caution has been observed to render it compatible with the modes of the principal musicians of the United States. For, having served during part of the last war as a principal Musician, and an Instructor of Musick, in a Regiment of U. S. Infantry, many privileges and opportunities were afforded him, which he contributed to the benefit of this Work. And having had an opportunity of collecting a great number of beats, marches, airs, &c. exclusive of his own composition, the greatest care has been observed, to admit none, but those generally esteemed by competent judges, to be the best calculated for public utility. He has also been at the trouble and expense of collecting a considerable number of the much approved modern pieces called *Waltz* time, which are, with justice, admitted to be the best quick time now in use.

Notwithstanding many corruptions and errors may be found in this work by critics, (as the author has not aimed at refinement in language, or elegance of expression but merely to exhibit it in a plain, comprehensive manner, and in such terms, as are best calculated to suit the understandings of beginners in musick,) he hopes that a candid and judicious public, will receive it in its most general sense, without minutely comparing it with the strictest rules of correctness. And should it meet with general acceptance, he would feel himself sufficiently and amply remunerated for his exertions, and ever happy and willing to subscribe himself their most obedient and humble servant.

THE AUTHOR.

INSTRUCTIONS FOR THE DRUM.

AS the Drum is an instrument on which there can be no variation of sounds or tones, (except those, derived from the different variations in straining,) its beauty and elegance, therefore, consists in correctness of time, activity, and adroitness in performance, and a good selection of the strokes, rolls, &c. which are necessary to complete the beat. The performer should be careful never to fill up the beat, or march, with unnecessary or superfluous strokes or rolls, as any more than are necessary to keep the time correctly and coincide with the air of the tune for which the beat is intended, are unnecessary, and highly disgusting, unless in some particular fancy beats.

Instructions for Holding the Drum.

The Drum should be held on the left side just above the knee, in such a manner as to be equally balanced across the left leg. The Belt should pass round the neck, and come

down over the left breast with the hook of the belt hooked in the cord at the upper hoop. The Drum being thus suspended, the performer will find it completely governable, and easily managed while marching, if care is always taken to keep it thus equally balanced. The Head will then be in such a direction as that the performer may practice with the greatest ease.

Instructions for Holding the Sticks.

The stick in the right hand should be held naturally ; that is, it should pass between the thumb and fingers ; the little finger should be loosely closed round it, and it should be held firmly with the thumb and fore finger.

The stick in the left hand should pass between the thumb and two fore fingers, and over the third and fourth, the first and second closed round it to the thumb.

Thus prepared the performer may with an unshaken resolution and a full determination to accomplish his design, proceed to Lesson First,

Lesson 1st.—Long Roll.

The *Long Roll* is performed by striking one, two, light strokes with the left hand, three, four, with the right, five, six, with the left, seven, eight, with the right, and so on, until a close roll is performed by striking quicker and quicker.

Lesson 2d.—Three Stroke Roll.

The *Three Stroke Roll* is performed by striking one, two, light strokes with the left hand, and one hard stroke with the right.

NOTE.—This Roll, with all others, takes its name from the number of strokes it takes to perform it.

Lesson 3d.—Five Stroke Roll.

The *Five Stroke Roll* is performed by striking one, two, light strokes with the left hand ; three, four, with the right, and one hard stroke with the left.

Lesson 4th.—Seven Stroke Roll.

The *Seven Stroke Roll* is performed by striking one, two, light strokes with the left hand ; three, four, with the right ; five, six, with the left ; and one hard stroke with the right.

Lesson 5th.—Eight Stroke Roll.

The *Eight Stroke Roll* is performed by striking one, two, light strokes with the left hand ; three, four, with the right ; five, six, with the left ; one hard stroke with the right hand, and one with the left.

NOTE.—When performed close, shift hands every roll.

Lesson 6th.—Nine Stroke Roll.

The *Nine Stroke Roll* is performed by striking one, two, light strokes with the left hand ; three, four, with the right ; five, six, with the left ; seven, eight, with the right, and one hard stroke with the left.

Lesson 7th.—Ten Stroke Roll.

The *Ten Stroke Roll* is performed by striking one, two, light strokes with the left hand ; three, four, with the right ; five, six, with the left ; seven, eight, with the right ; one hard stroke with the left hand, and one with the right.

Lesson 8th.—Fifteen Stroke Roll.

The *Fifteen Stroke Roll* is performed by striking one, two, light strokes with the left hand ; three, four, with the right ; five, six, with the left ; seven, eight, with the right ; nine, ten, with the left ; eleven, twelve, with the right ; thirteen, fourteen, with the left, and one hard stroke with the right.

Lesson 9th.—*Right hand single Flam.*

The *Right hand single Flam* is performed by striking a light stroke with the right hand, and one hard stroke with the left immediately after.

Lesson 10th.—*Left hand single Flam.*

The *Left hand single Flam* is performed by striking a light stroke with the left hand, and one hard stroke with the right hand immediately after.

NOTE.—The hand that gives the light stroke is called the flam hand.

Lesson 11th.—*Right hand double Flam.*

The *Right hand double Flam* is performed by giving a right hand single flam, and a left hand single flam immediately after.

Lesson 12th.—*Left hand double Flam.*

The *Left hand double Flam* is performed by giving a left hand single flam, and a right hand single flam immediately after.

Lesson 13th.—*Flam and a Two.*

A *Flam and a Two* is performed by giving a right hand single flam, a hard stroke with the right hand, and one with the left immediately after.

Lesson 14th.—*Three and a Two.*

A *Three and a Two* is performed by giving a three stroke roll, one hard stroke with the left hand and one with the right.

Lesson 15th.—*Flam and a two and one Flam.*

A *Flam and a Two and one Flam* is performed by giving a flam and a two, and a left hand single flam.

Lesson 16th.—*Seven and a Two.*

A *Seven and a Two* is performed by giving a seven stroke roll, one hard stroke with the right hand and one with the left immediately after.

Lesson 17th.—*Padadiddle.*

A *Padadiddle* is performed by striking one hard stroke with the right hand, (for pad) one with the left, (for a) and two quick light strokes with the right, (for diddle.)

Lesson 18th.—*Flamadiddle.*

A *Flamadiddle* is performed by giving a right hand flam, (for flam) one hard with the right hand, (for a) and two quick light strokes with the left, (for diddle)

Lesson 19th.—Seven, Three and a Two.

A seven, three and a two is performed by giving a seven stroke roll; a three stroke roll, one hard stroke with the left hand, and one with the right.

Lesson 20th.—Two Flams and a Five.

Two Flams and a Five is performed by giving a right hand flam, a left hand flam, and a five stroke roll immediately succeeding.

Lesson 21st.—Rough.

A Rough is performed by striking four quick hard strokes ; one with the left hand, one with the right, one with the left, and one with the right.

NOTE.—In performing the Rough, the performer should be particular to beat it as quick as is possible, and give every stroke its distinct sound.

Lesson 22d.—Single Drag.

Single Drag is performed by striking a hard stroke with one hand, and two quick light strokes with the other ; then one hard stroke with the hand that gave the first, shifting hands every drag.

Lesson 23d.—Double Drag.

Double Drag is performed by giving two light strokes with one hand, and a hard stroke with the other, twice over ; then a hard stroke with the hand that gave the light strokes, shifting hands every drag.

Lesson 24th.—Poing Stroke.

Poing Stroke is performed by giving a flam and striking each stick upon the head of the drum, lightly touching the hoop at the same time.

GENERAL RULES AND OBSERVATIONS.

Rule 1st.—In all beats, the left foot must come down at the hard stroke of the first roll.

Rule 2d.—In the drummer's call, the left foot must come down at the first hard stroke of the rolls.

Rule 3d.—In quick time, the right foot must come down at the end of the fifteens.

Rule 4th.—Where there are three sevens performed in immediate succession, the left foot must come down at the end of the first and third.

Rule 5th.—Where there are two flams and a five performed, there should be no distinction between the second flam and the five.

Rule 6th.—When there is a padadiddle or a flamadiddle performed after a roll, the hard stroke of the roll should make one of the padadiddle or flamadiddle, as the case may be.

OF TIME.

As the drum is an instrument on which time cannot be so equally and correctly measured as on most other instruments, the greatest caution should therefore be observed in the management of it. For this purpose, the performer should have a general knowledge of the airs, and marches calculated for the different beats of the drum, and their divisions of time; observing in Common and Compound Time to bring down the left foot at the commencement of each bar, and raise it at the middle.—And in Triple Time, to bring down the left foot at the first part, and raise it at the third. At the beginning of a march admitting the first bar is full the hard stroke of the first roll must come down with the first note, but if not, it must come at the first note of the next bar; for marches, such as are generally made use of in common martial performances, are generally divided into strains of four, eight, or sixteen bars; so that if the first bar is not full, there is always a sufficient number without it. The performer should always be particular in all beats, observing never to hurry or drag the time, as both are detrimental to the beat, or march, and appear equally disagreeable to the observer. He should also be particular to beat the rolls as close as possible, and perform them

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correctly, and the strokes with life and activity; for in doing this, the rest between the strokes will consequently be longer, which will make it appear much more elegant and intelligible. For where a beat is performed in such a manner as that there is little, or no distinction between the stroke and rolls, none but the best and most competent judges can march after it with any degree of accuracy, without fixing too much of their attention upon the music. For as martial music was instituted entirely for the use, and benefit of Soldiers, the greatest care ought to be observed, not to render its utility abortive by making it unintelligible with unnecessary superfluities. For while the Soldiers are performing their evolutions, but little of their attention ought to be attached to the music.—It ought, therefore, always to be the study of the musicians, to select such beats, and perform them in such a manner, as shall be the most intelligible to the Soldiers, and add the most beauty and elegance to their evolutions.

A SELECTION OF BEATS FOR THE DRUM.

Common Time, 1st mode.

1st Part.—A seven and three light strokes with the right hand, a flam and three with the left, four flams, stroke three and a two; then a seven and three light strokes with the right hand a flam and three with the left, a flam, two sevens, and two flams.

2d Part.—Like the first.

Common Time, 2d mode.

1st Part.—A seven and three light strokes with the right hand, a flam and two with the left ; then a seven and a padadiddle, a flamadiddle, two flams and a five ; then a seven, a flam, and a five, a seven, a three, and a two, and two flams ; then two sevens and two flams.

2d Part.—Like the first.

Common Time, 3d mode.

1st Part.—A seven and two quick light strokes with the right hand, a flam and two with the left, and three flams ; then a seven, a padadiddle, a flamadiddle, two flams and a five ; then a seven and two quick light strokes with the right hand, a flam and two with the left, and three flams : then a seven, and two and a half single drags.

2d Part.—Like the first.

Common Time 4th mode, or quick time.

1st Part.—A five and six flams, a five and three padadiddles and a stroke ; then a five and three flams, a flamadiddle and three flams, then two fives and two flams.

2d Part.—Like the first ; or two fifteens, a five and three padadiddles and a stroke ; then two fifteens and two flams, then two fives and two flams.

Warren's March.

1st, 2d, and 3d Parts, like common time.

4th Part.—A seven, two padadiddles, two flams and a five, twice over.

Waltz, or Triple Time, 3d mode.

1st Part.—A five and three double flams ; then a nine, a five, one single flam and one double flam.

2d Part.—A five and one double flam, a two and one single flam, and one double flam ; then a nine, a five, and one single flam.

Free-Mason's March.

1st Part.—A nine and a half drag, and two and a half drags ; then a nine, a rough, and two and a half drags.

2d Part.—Three nines, a drag and a half ; then a nine, a rough, and two and a half drags.

Morelli's Lesson.

1st Part.—Like the 3d mode of common time.

2d Part.—A seven and three light strokes with the right hand, a flam and two with the left ; then a seven a flam and a five, twice over ; then a seven, a padadiddle, a flamadiddle, two flams and a five ; then a seven, a flam, a five and three flams, and a five and two flams ; then two sevens one flam and a five.

Single Drag.

A five and a half drag, and two and a half drags, three times over ; then a five, a rough, and two and a half drags.

Moll Brooks.

1st Part.—like the single drag.

2d Part.—A nine and two close fives, twice over; then a five and a half drag, and two and a half drags, three times over; then a five, a rough and two and a half drags.

On the Way to the Field.

A seven and two light strokes with the right hand; then a seven, a three and a two; then a seven, a padadiddle, a flama-diddle two flams and a five; then a seven and three light strokes with the right hand, a flam and two with the left; then three sevens, a flam and a five.

Hay-Maker.

1st Part.—A seven and two double flams, a two, a flam and a two, one single flam and one double flam; then a seven, a two, and one single flam.

2d Part.—A seven and one double flam, a seven and a two, a flam and a two, one single flam and one double flam; then a seven, a two, and one single flam.

3d Part.—A nine and a half drag, and two and a half drags; then a seven and a two, a flam and a two, one single flam, and one double flam.

Double Drag.

1st Part.—A nine and a half drag, and two and a half drags three times over; then a nine, a rough; then a five and a rough twice over; then a half drag.

2d Part.—Three nines and a drag and a half, twice over; then a nine and a half drag and two and a half drags, and a nine and a rough; then a five and a rough twice over, then a half drag.

No. 13.

1st Part.—A seven and three double flams, a seven and one double flam, a seven and a two, and one single flam, a seven and three double flams, then a seven and a two, a flam and a two, one single flam, and one double flam.

2d Part.—A seven and three double flams, three times over; then a seven a two, a flam and a two, one single flam and one double flam.

3d Part.—A nine and a half drag, and two and a half drags, three times over; then a seven a two, a flam and a two, one single flam, and one double flam.

Cubie's March.

1st Part.—A nine and a half drag, and two and a half drags, three times over; then a nine and a rough, and two and a half drags.

2d Part.—Three nines, a drag and a half, three times over; then a nine, a rough, and two and a half drags.

Baltimore March.

1st Part.—A seven and three double flams, twice over; then a seven and one double flam twice over; then a seven, a two, a flam and a two, one single flam and one double flam.

2d Part.—A nine and a half drag, and two and a half drags, twice over ; then a nine, and one and a half drags, twice over ; then a seven, a two, a flam and a two, one single flam and one double flam.

CAMP BEATS AND SIGNALS.

General Salute.

1st Part.—A seven, one slow flam and three quick ones ; then two slow flams and three quick ones ; then a seven and two flams, twice over.

2d Part.—A hard stroke with the right hand ; then two nines and two fives, twice over ; then a seven and one flam, a stroke three and a two, and two flams.

Drummer's Call.

An eight stroke roll, and one stroke and a flam, from right to left twice over.

Then an eight stroke roll ; then a stroke and a flam, from right to left six times over.

Closes Way.

A ten and two fives, twice over, then a ten and six fives.

Rogue's March.

1st Part.—A five and a half (single) drag, and two and a

half drags, thrice over ; then a five, a rouge, and two and a half drags.

2d Part.—Eight single flams, then a five and a half drags, and two and a half drags, three times over ; then a five, a rough, and two and a half drags.

NOTE.—It may be performed with five stroke rolls, instead of two flams.

Pioneer's March.

1st Part.—A seven, a two, a flam and a two, one single flam, and one double flam, then a seven, a two, a flam and a two, and one flam.

2d Part.—A left hand flam, a light stroke with the left hand, and a flam ; then a right hand flam, a stroke with the right hand and a flam ; then a seven and two flams, a stroke, three and a two, and one flam, then a right hand flam, a light stroke with the right hand, and one flam ; then a left hand flam and a light stroke with the left hand and a flam ; then a nine and a half (double) drag, and two and a half drags ; then a seven, a two, a flam, and a two, one single flam, and one double flam ; then a seven, a two, a flam and a two, and one flam.

Three Cheers.

The three cheers are performed by joining three rolls, each roll in the time of four steps ; and at the end of the last roll, the right hand drummer should give a double flam.

Revillee.

1st Part.—Three open sevens and two close fives, twice over; then one seven and two close fives, twice over; then one seven and six close fives; then one seven and two close fives, twice over, then one seven and four close fives, a rough a stroke, and a flam.

2d Part.—One seven and six close fives; then one seven and two close fives; then a nine and a rough three times over, then a stroke and a flam.

3d Part.—A seven and six close fives, a seven and three close fives, a rough, a stroke and a flam.

4th Part.—A seven, two fives, a half and one single drag, and three close fives, twice over; then a five and a half drag, and three and a half drags, with three close fives twice over.

5th Part.—A five and a half (single) drag, and two and a half drags, three times over, then a five, a rough, and two and a half drags.

6th Part.—One cheer in the time of four steps.

7th Part.—A nine and a half (double) drag, and one drag, twice over, then a nine, a rough, and two and a half drags; then a nine and a half drag, and two and a half drags; then a nine, a rough, and two and a half drags.

8th Part.—One cheer to be performed in the time of four steps.

9th Part.—A five and a half (single) drag, and two and a half drags, three times over, then a five, a rough, and two and a half drags.

10th Part.—See Assembly.

11th Part.—Three cheers, with animation.

12th Part.—A seven and two light strokes with the right hand, two flams, a flamadiddle, and a stroke, then a seven, a padadiddle, two flams, a flamadiddle and a stroke.

13th Part.—A seven, a stroke with the left hand, and one with the right, twice over and a flam; then a flamadiddle, a stroke, a seven, a padadiddle, and two flams, then a flamadiddle and a flam.

14th Part.—Three open sevens, and two close fives, thrice over; then one seven, and two close fives, twice over; then one seven and six close fives; then one seven, and two close fives, twice over; then one seven, four close fives, a rough, a stroke, and a flam.

15th Part.—One seven and six close fives, one seven and two close fives, a nine, and a rough three times over, then a stroke and a flam.

Assembly.

1st Part.—One hard stroke with the left hand, and two quick light strokes with the right, then one hard stroke with the left hand, one stroke with the right and two padadiddles; then one hard stroke with the left hand, and two quick light strokes with the right; then one hard stroke with the left hand, and one with the right; then a padadiddle and one hard stroke with the right hand. The whole to be performed twice over except the last padadiddle and stroke, instead of which here should be three flams.

2d Part.—Seven open fives, a padadiddle and a stroke with the right hand; then one hard stroke with the left hand two quick light strokes with the right, one hard stroke with the left, one with the right, and two padadiddles.

The General.

1st Part.—A seven and six single flams, a seven and three single flams, a flam, a two, and one single flam.

2d Part.—Five open sevens, one single flam, a flamadiddle and one single flam, and a rest of one step.

Roast Beef.

1st Part.—A nine and a half drag, and two and a half drags ; then a nine, a rough, and two and a half drags.

2d Part.—A nine and a half drag, and two and a half drags, and a short rest ; then a five and a half drag, and two and a half drags ; then a nine, a rough, one and a half drags, and a rest of one step.

Retreat.

A seven, a three and a flam ; then a stroke, a three, and a flam three times over ; then a stroke and a three.

Peas upon the Trencher.

1st Part.—A five, and a half single drag, and one drag, one hard stroke with the left hand, and one with the right, twice over ; then a five and a rough, three times over ; then one light stroke with the right hand, one hard stroke with the left, and one with the right.

2d Part.—Eight close fives ; then a five and a half drag, and two and a half drags ; then a five, a rough, one light stroke with the right hand, one hard stroke with the left hand, and one with the right.

Troop.

1st Part.—A five, one hard stroke with the left hand, three quick light strokes with the right, one hard stroke with the left, and one flam ; then one hard stroke with the right hand, one with the left, three quick light strokes with the right, and a flam.

2d Part.—Seven open fives ; then a five, one hard stroke with the left hand, three quick light strokes with the right, one hard stroke with the left and a flam ; then one hard stroke with the right hand, one with the left, three quick light strokes with the right and a flam.

FIRST SERGEANT'S CALL.

One roll, and three flams.

ALL NON-COMMISSIONED OFFICERS' CALL.

Three rolls, and five flams.

SIGNALS.

To go for Wood.—Poing stroke, and ten stroke roll.

To go for Water.—Two strokes and a flam.

Front to Halt.—Two flams from right to left, and a full drag with the right, a left hand flam, and a right hand full drag.

Front to advance quicker.—The long march.

To march slower.—The taps.

Signals for the evolution of the Musicians.

To march to the Front.—Point the cane directly forward, and bring it to the position of a carried sword.

To march by a Flank.—Take the cane by the middle, and extend the arm towards the flank, by which they are to march.

To bring in sub-divisions.—Extend the left hand at the height of the eyes, and strike the butt of the cane into it.

To wheel in a new direction.—Turn round to the musicians and by pointing with the cane, indicate to them, the new direction, into which they are to wheel.

To march Oblique.—Grasp the cane in the middle, hold it horizontally before the musicians, and move it forward in the oblique direction they are to take.

To Halt.—Face the musicians, bring the heels even, and set the point of the cane on the ground, the arm extended to the right.

NOTE. The drums should be grounded and taken up by all the drummers at the same time; to effect this, a signal of three motions should be given.

1st—To put up the drum sticks.—Grasp the cane at the butt, raise it as high as the eyes, the point downwards, the arm extended to the front.

2d—To detach Drums.—Draw in the cane to the breast.

3d—To ground the Drums.—Extend the arm again to the front, and ground the point of the cane.

1st—To take up Drums.—Face the musicians, take the cane by the butt, strike the middle into the left hand parallel with the line.

2d—To suspend Drums.—Bring the cane in the position of a pois'd sword.

3d—To draw Drum-sticks.—Bring the cane in the position of a carried sword.

To commence Beating.—Flourish the cane, the point held horizontally forward, and strike it in the left hand at the height of the waist.

To cease Beating.—Flourish the cane, the point upwards, and bring the point on the ground.

To change from Common to Quick time.—Face the musicians, take the cane by the butt, flourish it with the point upwards, and with it beat the time you would have them perform.

To change from Quick to Common Time.—The same signal to be given, as in changing from Common to Quick Time.

To advance by Files.—Take the cane by the middle, and strike the butt into the left hand, with the point upwards.

To form Sections.—Take the cane by the butt strike the middle into the left hand, and indicate to them the direction by which they are to wheel.

Evolutions for the Musicians.

The musicians while on duty, should pay particular attention to their respective duties, observing, always, to have their marches selected, and committed, so as to be familiar; so that when the word is given for the performance of any evolution, they may be able to commence with regularity; in which case, the soldiers will be able to take and retain the step, which adds much to the elegance of the performance. For when the evolution is commenced before the march, the sol-

diers are under the necessity of paying so much of their attention to the time, that they frequently lose the idea of the evolution, in consequence of which, much disorder and irregularity ensues, which wholly destroys the beauty of the evolution.

Of Selecting Marches for the Evolutions.

In selecting Marches for the evolutions, Quick time is generally esteemed, except marching in review, into the field, and on to the line, &c. in which cases, Common time should be performed.

In Posting the Musicians.

When the Regiment is formed, the musicians of the respective companies, should be called in the centre of the regiment (in rear) after which, they should be divided by the Drum and Fife Majors, according to the keys of their instruments; and if the Regiment is to perform their evolutions separately, by Battalions, one half should be posted on the right of the first Battalion, under the command of the Drum Major, the other half on the right of the second Battalion, commanded by the Fife Major, with the Fifers in front, and the Drummers in the rear.

The most expert and accurate drummer should be selected from each division, and posted on the right, for the purpose of giving signals, to which the other musicians should pay particular attention. When the line is composed of more than one Regiment, all the musicians should be posted on the

right of their respective Regiments; under the same direction as before given.

In Marching in Review.

In marching in Review, the musicians should march in front of their respective Regiments or Battalions, with some appropriate common time, and when within eight paces of the General or Reviewing Officer the right hand Drummer should give a double flam at which signal the musicians should perform the Three Cheers; at the end of which the right hand drummer should give a double flam as a signal for the musicians to commence the General Salute, or resume their march, as is thought most practicable, being previously agreed upon by the Musician. If the General Salute is performed, the same signal should be given at the end, at which the musicians will resume their march which should be continued until they arrive at their former position on the line, or the word is given from the Commanding Officer to halt.

In forming Columns.

In forming Columns with the right in front, the musicians should fall to the left, march, and form in front of the first platoon. When the columns are formed with the left in front, the musicians should form in rear of the troops.

In deploying Columns.

In deploying columns, the musicians should fall to the right, and resume their position on the right of the first platoon, in the line.

NOTE. When the columns are formed for the purpose of an engagement, the musicians should always form in the rear of the troops.

In passing a Defile in front.

In passing a Defile in front, the musicians should face to the left, march down on the line in rear of the troops until they arrive opposite the ground on which the defile is passing; face to the right, and march up in platoons, sections or files, (as the case may be) under cover of the troops; and when the line is to be formed, face to the right, march up in the rear of the line, and form on the right of the first platoon.

In passing a Defile in rear.

In passing a Defile in rear, the musicians should face to the left, march down in rear of the line, until they arrive on the ground on which the defile is to pass, face to the left, and pass the defile in front of the troops, until they arrive on the ground on which the line is to form, face to the left, and march up on the line until they arrive to their position on the right.

In forming a hollow square.

In forming a Hollow Square, the musicians should face to

the right, wheel round the right of the first platoon, and form in the rear, in the centre of the square.

In forming a Cross.

In forming a Cross, the musicians should face to the right, wheel out to the left by files, and form with the first platoon.

In Counter-Marching.

In Counter Marching by platoons or sections, the musicians should wheel to the left, and march in rear of the first platoon, and when the line is formed, wheel in, and form on the right.

By Files.

In Counter-marching by files, the musicians should face to the left, and march by files, in rear of the right; and form in the same manner as in Counter-marching by platoons or sections.

Of Echelons.

In performing Echelons, the musicians should keep their position on the right of the troops. When the Echelon is performed with the right in front, or in any position in which

the first section will be in front of the second, the musicians should march as many paces directly in front as there are men in the platoons or sections, by which the evolution is to be performed. But if the Echelon is performed in any situation in which the first platoon or section will be in rear of the second, the musicians should take ground in rear; under the same directions as are given in forming it with the right or front.

Of Wheelings and Facing.

In Wheeling and facing the musicians will act in conjunction with the troops, observing always to keep at such distances as not to incumber each other in their performances.

Of Funeral Performances.

In funeral performances the musicians should march in front of the escort, with the Death march, in slow time; with the drums muffled and the beating head covered with black silk or crape; with no more strokes upon the drum than are necessary to keep the time correctly; and when the procession arrives at the gate of the burying ground, the musicians should open to the right and left, and when the corps arrives at the grave should cease beating. When the ceremonies are over, and the procession is ready to march from the gate, the musicians should march at the head, with some lively Quick time, with

the drums uncovered and unmuffled, until halted by the martial or commanding officer.

Of the duty of Musicians.

It is the duty of the musicians, to make themselves sufficiently acquainted with the respective parts which they perform, and to confine themselves strictly to the system from which they practice; and should never alter any beat or march when performing with others, as it is highly detrimental to its elegance, and renders it unintelligible. They should furnish themselves with correct instruments, and such as will chord with those, with whom they are to perform. And when called upon for military duty, should always appear decently clad, and in uniform if possible: and when on duty should pay particular attention to the commands of their officers, and never engage in any conversation, or leave their posts without permission while the troops are performing any evolution, or other duty except such as the manual exercise; in which case they may rest, or seat themselves, but never leave their posts.

Of the duty of an Orderly Drummer.

An orderly Drummer is one selected, when in an encampment, to attend at the Markee or Quarters of the Adjutant, or officer of the day, for the purpose of giving signals, with all of which, he should be well acquainted. He should never leave

his post without permission from his officer, as in many cases his duty is of the utmost importance.

Duty of the Right Hand, or Corporal Drummer.

He should take his post on the right of the musicians, for the purpose of giving the signal for the commencement or alteration of any beat or march, which should be a double flam. He should be well acquainted with time, &c. as on him the other musicians should depend in some measure, for it. He should, therefore, be quick, active and correct, and always adhere strictly to his duty.

Duty of a Fife Major.

It is the duty of a Fife Major to command in the absence of the Drum Major. He should, therefore, be acquainted with the duty of both drummers and fifers, as also that of the Drum Major. When the Drum Major is present, he should assist him in the command, and regulation of the musicians; such as seeing that they are neat, and properly dressed; and their instruments in good order; and when marching, should see that they perform their evolutions properly:

When the musicians are divided, he should take command of the second division. He should be equipped with a good sword, and a staff for the purpose of giving signals, wheeling and dressing the musicians, &c.

Duty of a Drum Major.

The Drum Major should be well acquainted with all the different duties of the musicians, be able to perform on both drum and fife, and such other instruments as may belong to his Regiment. He should make himself sufficiently acquainted with all the different beats, marches, airs, &c. that are necessary in the performance of the different evolutions, together with all the duties of the camp, the evolutions of the musicians and their signals. And as the command of all the musicians, belonging to the regiment, devolves on him, he should be particularly attentive to his duty, and the directions of the commanding officer of the regiment. He should be attentive to the conduct of the musicians, and see that they are well provided with good and correct instruments, and that they are well acquainted with the parts they perform. And as the discipline of the soldiers depend much on the correctness of the musicians, he should be attentive to their conduct when on parade, and see that their performances are correct and regular, and also, that they are well acquainted with the evolutions and their signals. He should be well equipped with a good sword, and a cane for the purpose of keeping time, giving signals, &c. And when marching, should always march in front; in which situation, he will be better able to give the signals, and other necessary directions.

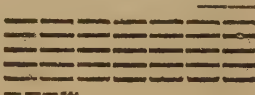
INSTRUCTIONS FOR THE FIFE.

MUSICAL CHARACTERS EXPLAINED.

SEVEN Letters are used to express the seven tones in the octave, viz. A, B, C, D, E, F, G, and if there is an occasion for more, the same order is repeated; as may be seen by the Gamut.

STAFF.

A Staff is five lines on which Music is written; if the tune ascends above, or descends below, the ledger line is added.



CLEF.

This Clef is placed at the beginning of a tune on G, and is called a G. Clef.



This Clef is placed at the beginning of a tune on F. and is called an F. Clef.



BRACE.

A Brace shews how many parts move together.

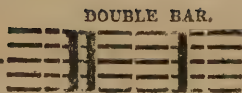


SINGLE BAR.

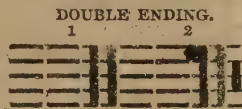
A Single Bar divides the Time into equal parts.



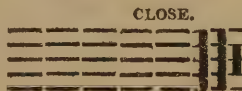
A Double Bar shews the end of a strain.



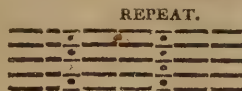
A Double Ending, or figures 1, and 2, shew that the notes under 1, must be played before the repeat, and under 2, after, omitting those under 1.



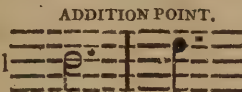
A Close shews the end of a tune.



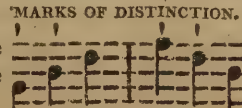
A Repeat shews what part of the tune must be played over again.



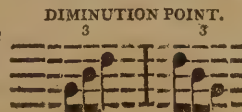
A Point of Addition adds to the note before which it sets, half of its original length.



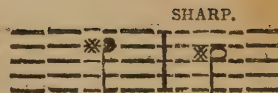
Marks of Distinction, shew that the notes over which they are set, must be played distinctly.



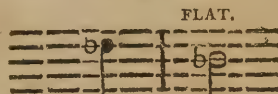
Point of Diminution placed over or under three notes, shews that they must be performed in the time of two of the same kind.



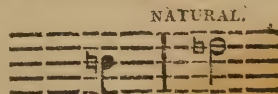
A Sharp set before a note raises it half a tone.



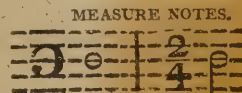
A Flat set before a note sinks it half a tone.



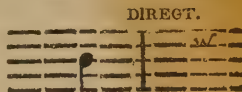
A Natural set before a note, restores it to its primitive sound.



A Measure Note is that which fills the bar.



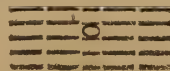
A Direct shews the place of the note on the next stave.



OF NOTES.

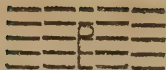
THERE are six Notes used in Music, which are of different forms and lengths, viz.

One Semibreve



contains two Minims.

One Minim



contains two Crotchets.

One Crotchet



contains two Quavers.

One Quaver



contains two Semiquavers.

One Semiquaver

contains two Demisemi-
quavers.

Demisemi-quaver.



OF RESTS.

THERE are also six Rests in Music, which are of the same length as the notes to which they refer.

One Semibreve rest



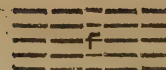
contains two Minim rests.

One Minim rest



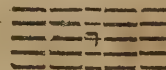
two Crotchet rests.

One Crotchet rest



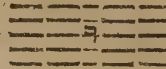
two Quaver rests.

One Quaver rest



two Semiquaver rests.

One Semiquaver rest



two Demisemi-quaver rests.

Demisemi-quaver rest.



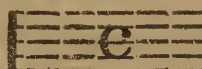
OF TIME.

TIME is divided into three parts, or modes, viz. Common, Triple, and Compound.

COMMON TIME.

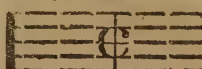
Common time has four modes, and is measured by even numbers; as 2, 4, &c.

1st Mode.

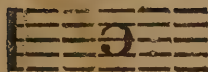


This Mode denotes a slow movement, has a Semibreve for its Measure Note, and contains four seconds in a bar.

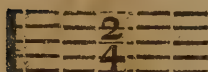
2d Mode.



This Mode has a Semibreve for its Measure Note, and contains three seconds in a bar.

3d Mode.

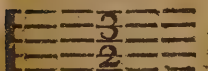
This Mode has a Semibreve for its Measure note, and contains two seconds in a bar.

4th Mode.

This Mode has a Minim for its Measure Note, and contains one and a half seconds in a bar.

TRIPLE TIME.

Triple Time has three Modes, and is measured by odd numbers; as 3, &c.

1st Mode.

This Mode contains three Minims for its Measure Notes, and three seconds in a bar.

2d Mode.

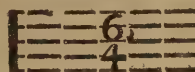
This Mode contains three Crotchets in a bar, and two seconds.

3d Mode.

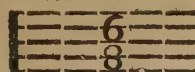
This Mode, which is called *Waltz time*, has three Quavers for its Measure Notes, and contains one second in a bar.

COMPOUND TIME.

Compound Time has two Modes, and is measured by even numbers; as 8, &c.

1st Mode.

This Mode contains six Crotchets in a bar, and two seconds.

2d Mode.

This Mode contains six Quavers in a bar, for its Measure Notes, and one and a half seconds.

OF KEEPING TIME.

IN Martial Music all Modes of Time contain two steps in a bar.

Rule 1st.—In Common, and Compound Time, the left foot must come down at the commencement of every bar, and rise at the middle.

Rule 2d.—In Triple Time, the left foot must come down at the first part of every bar, and rise at the last.

Rule 3d.—When the first bar is not full, the foot must not come down till the first note of the next bar.

EXPLANATION OF THE GAMUT.

THE notes against the spaces marked right, and left hand, represent the six holes of the Fife. The black notes are to be stopped with the fingers, and the white notes left open.

GAMUT FOR THE FIFE ON THE HIGH KEY.

	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
<i>Left hand.</i>																
<i>Right Hand.</i>																

NOTE. All notes above the second D. are called high, or double ; for the purpose of distinction.

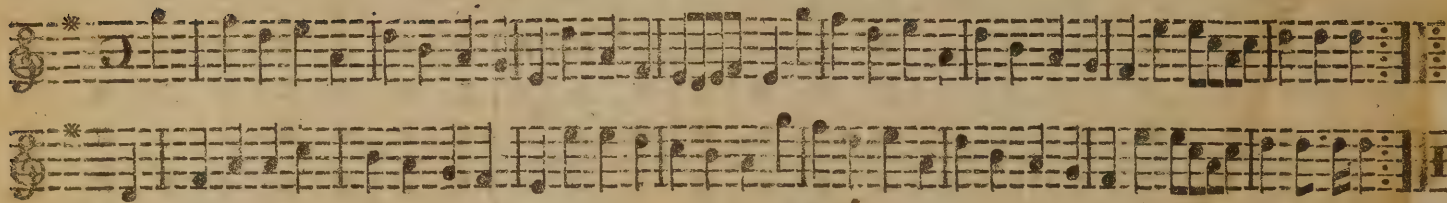
GAMUT FOR THE FIFE ON THE LOW KEY.

	D	E	F	G	A	B	C	D	E	F	G	A	B	C	D	E	F	G	A	B
<i>Left Hand.</i>																				
<i>Right Hand.</i>																				

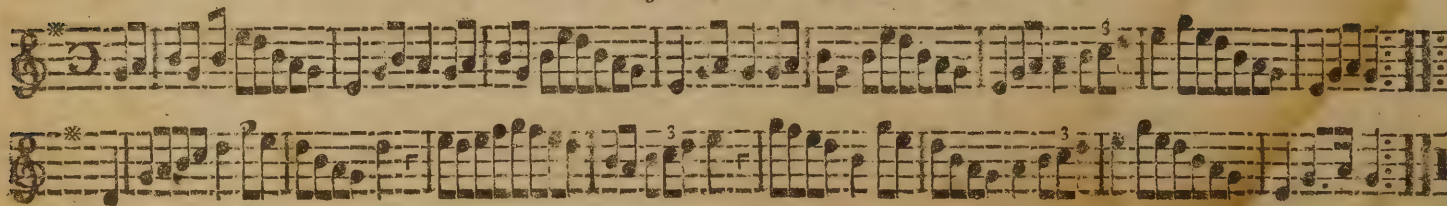
NOTE.--The learner should be careful to sound every note clear and distinct; observing to turn the fife in or out as occasion may require.

MASSACHUSETTS COLLECTION.

Recruiting Officer.

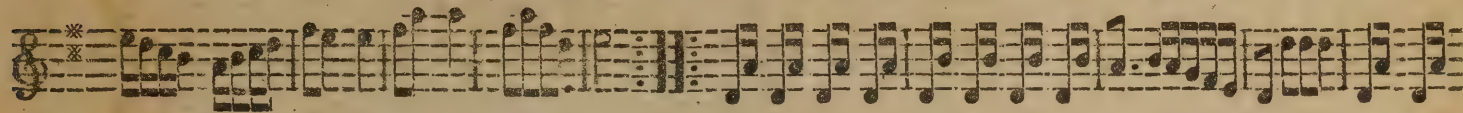
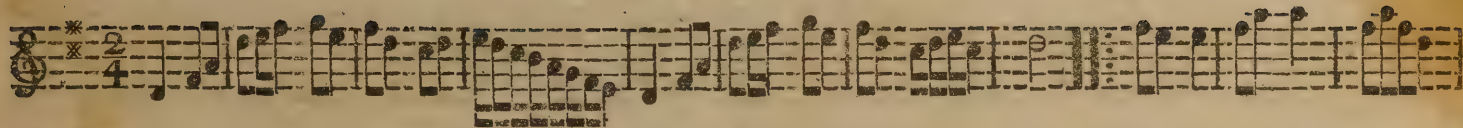


Adjutant's Favorite.



York Fusillier.

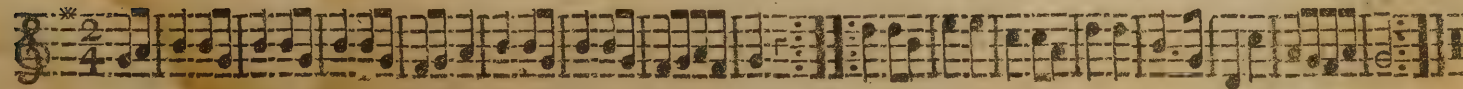
27



Duke's Favorite.



Jones' Frolic.



Governor Brooks' Favorite Scotch March.

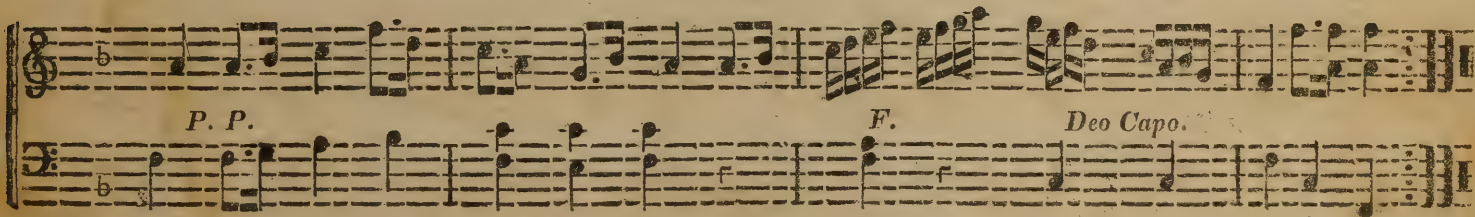
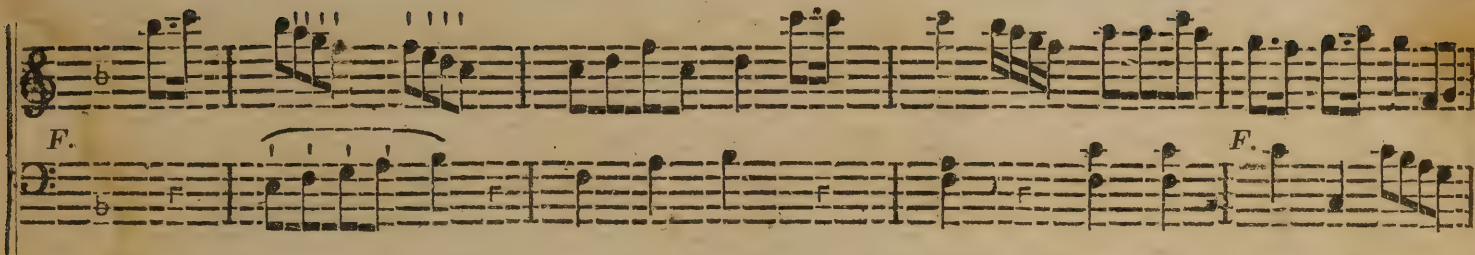
First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music consists of a series of eighth and sixteenth notes, creating a rhythmic melody. Dynamics include *P.* (Piano) and *Cres. F.F.* (Crescendo Fortissimo).

Second system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music continues with a similar rhythmic pattern. Dynamics include *P.* (Piano), *F.F.* (Fortissimo), and *Fine.* (End).

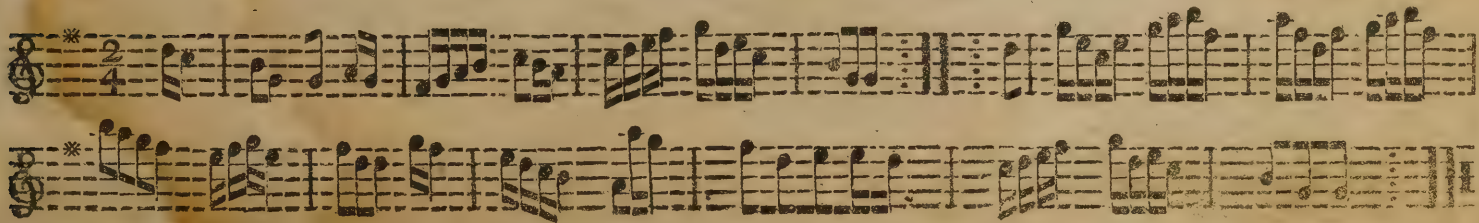
Third system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with a key signature of one flat (B-flat) and a common time signature (C). The music continues with a similar rhythmic pattern. Dynamics include *Trio 3 va.* (Trio 3 variation), *Fleuto P.* (Flute Piano), and *F.* (Fortissimo).

Governor Brooks' March *continued.*

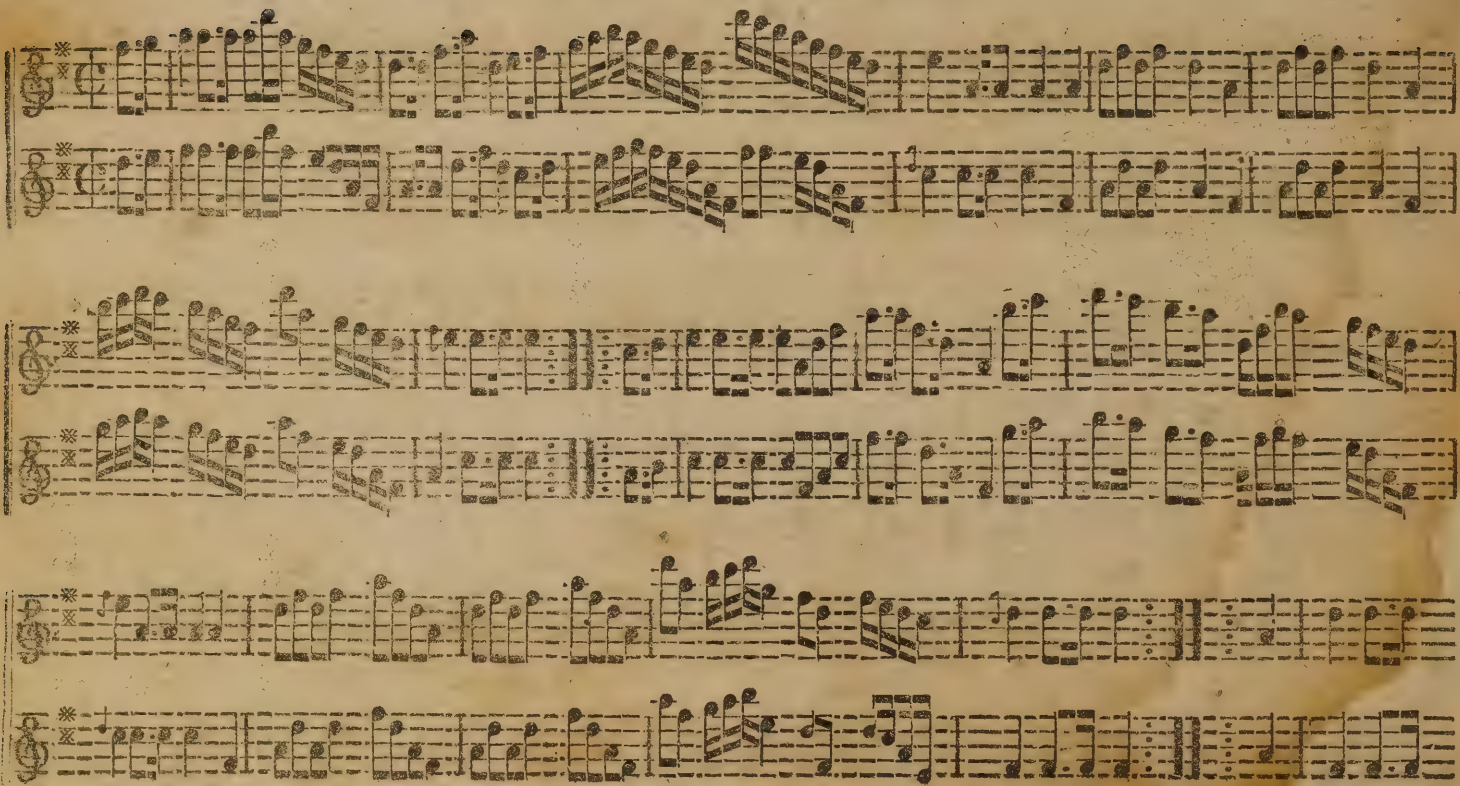
29



Miss Barker's Hornpipe.

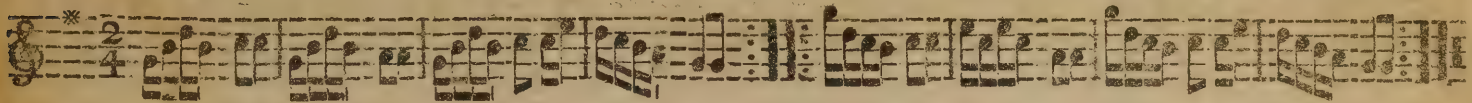


Bugle Horn Slow March.





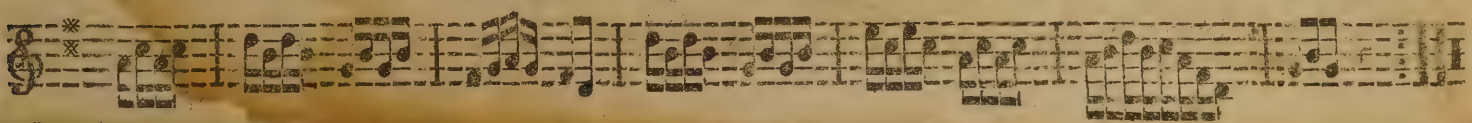
What you Please.



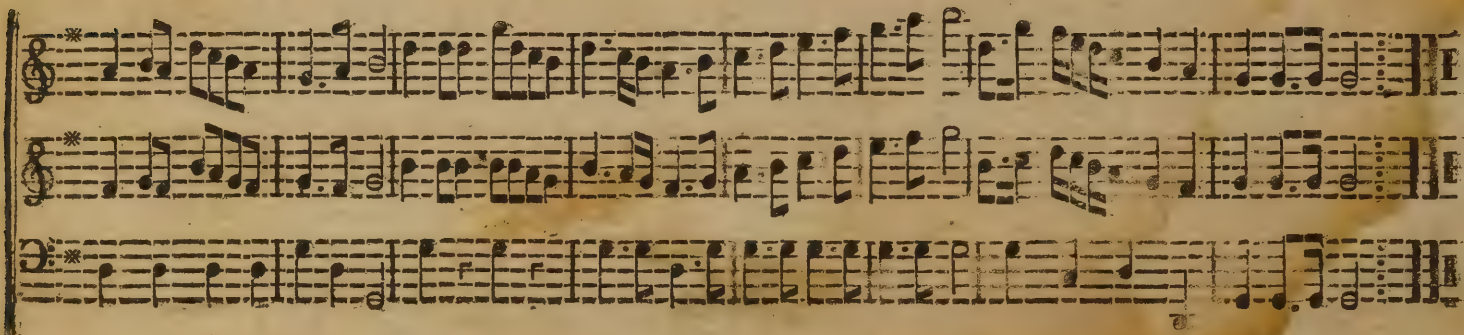
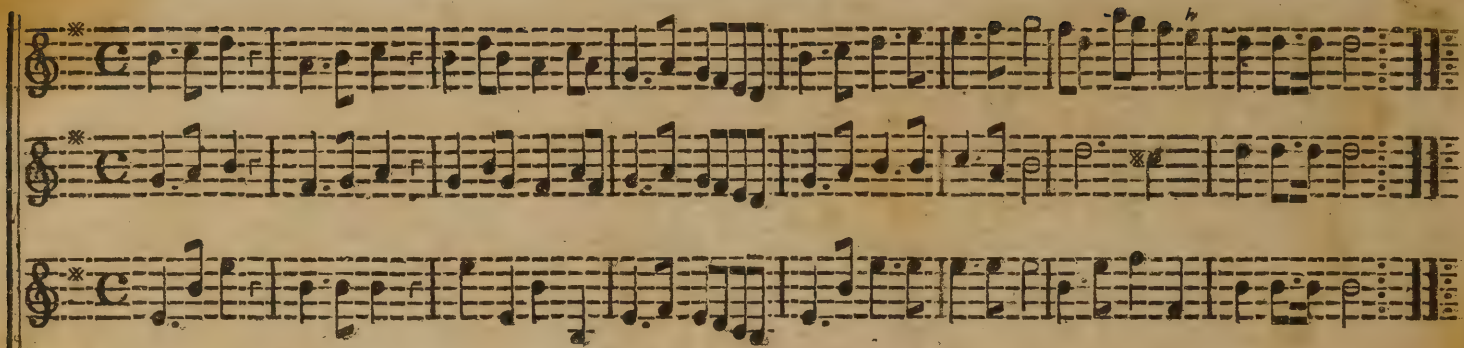
Minot Quickstep.

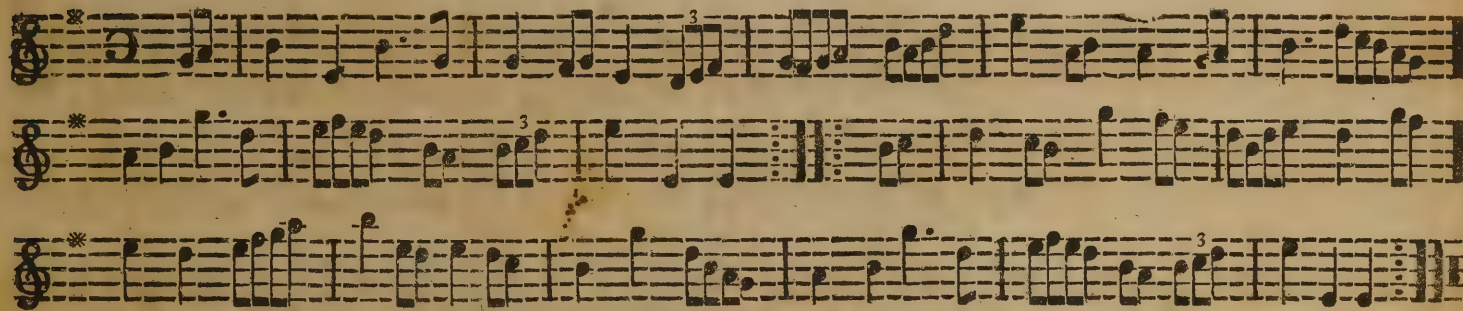


Knolton's Quickstep.



March in the god of Love.

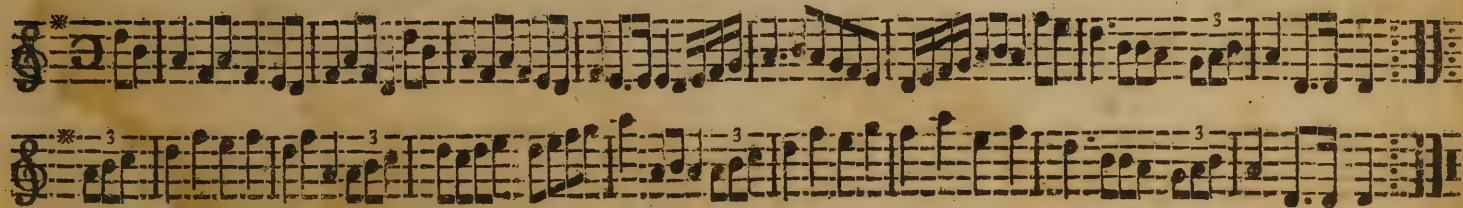




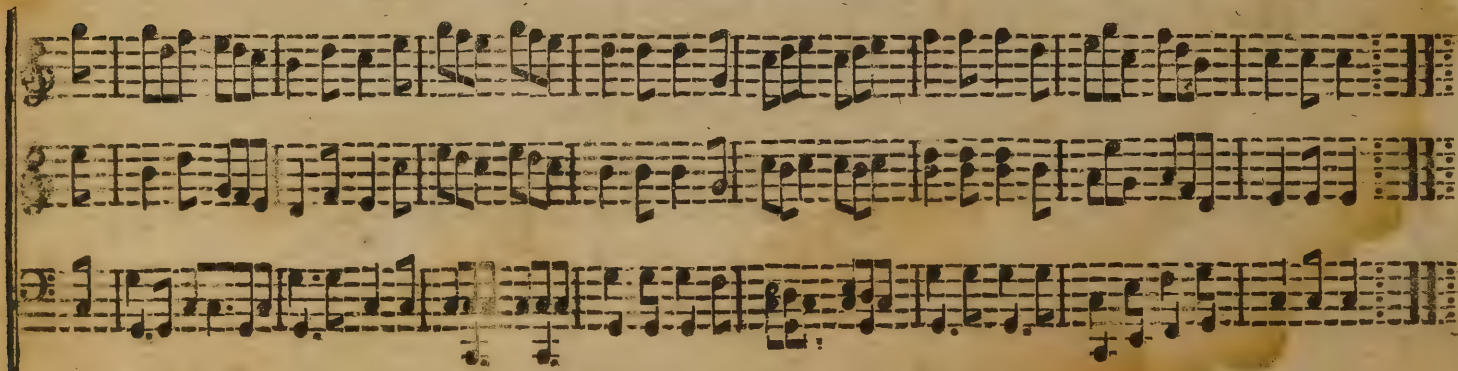
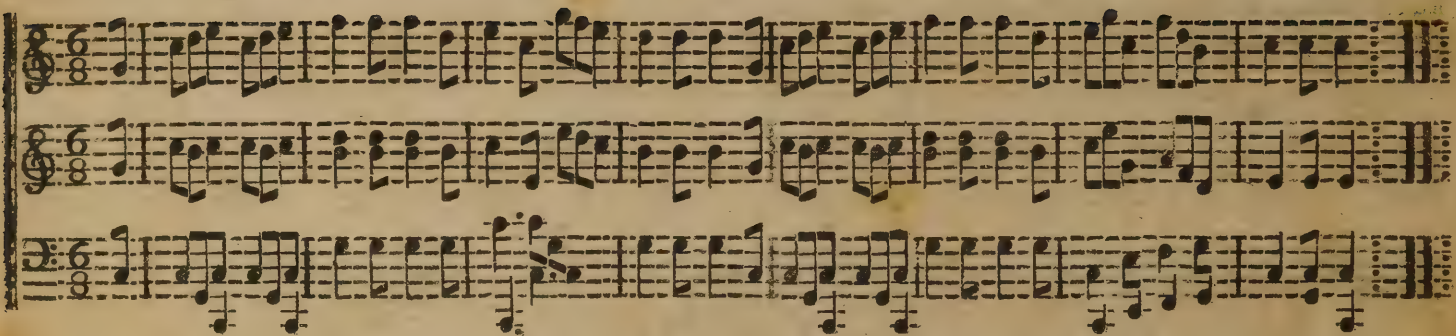
Com. Hull's Return.



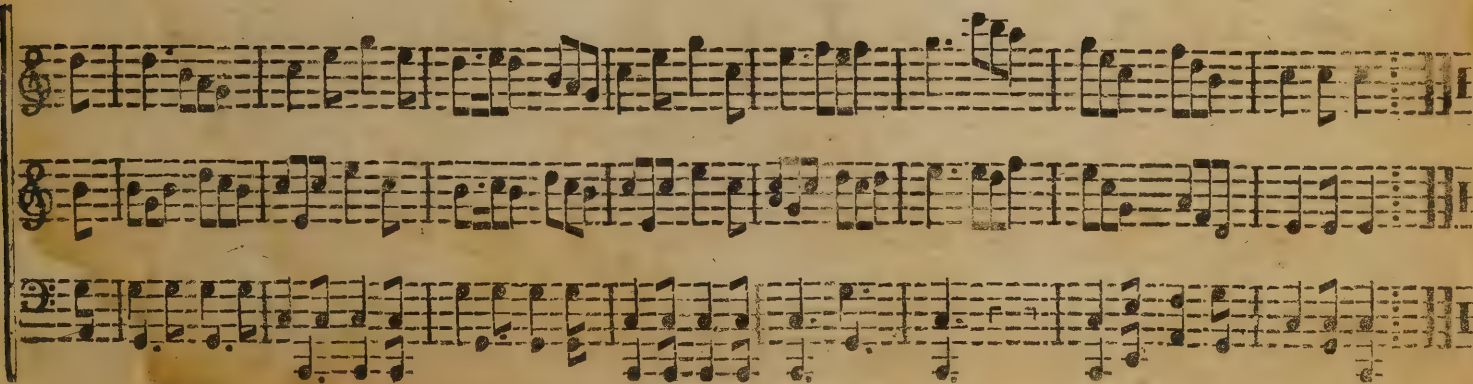
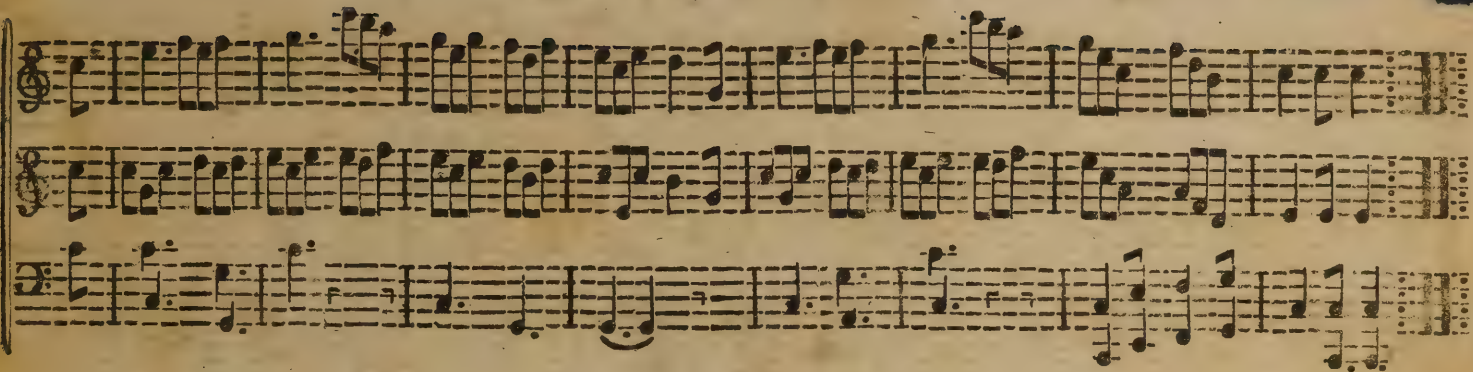
Pennsylvania Volunteers.



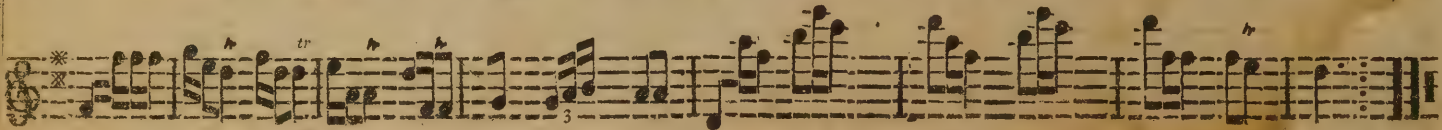
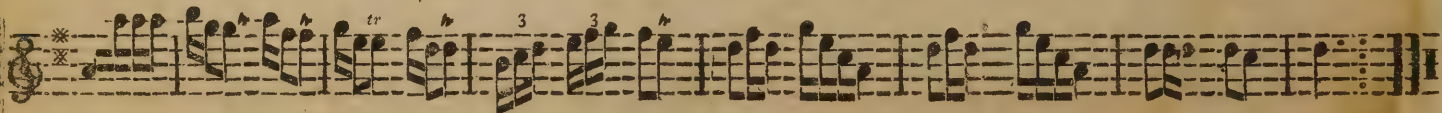
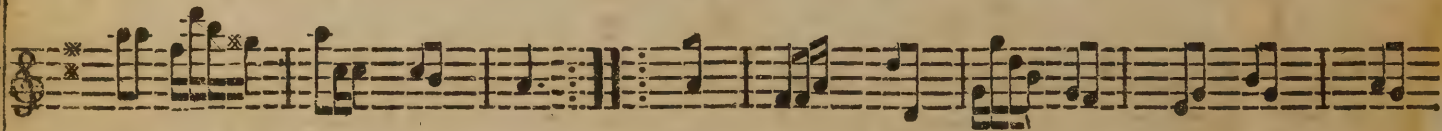
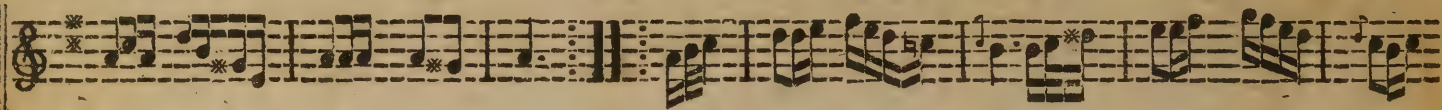
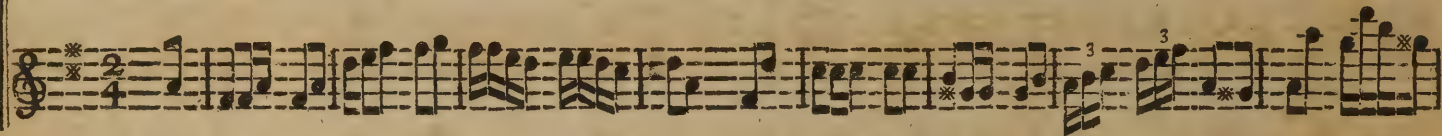
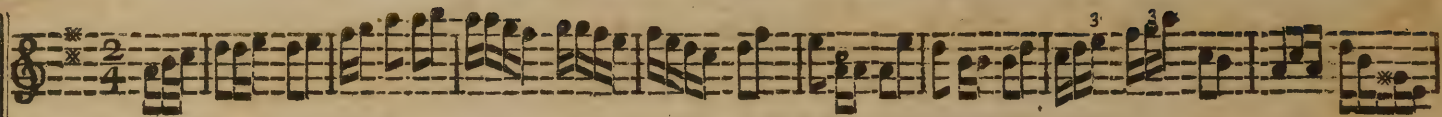
Fourth Quick March.



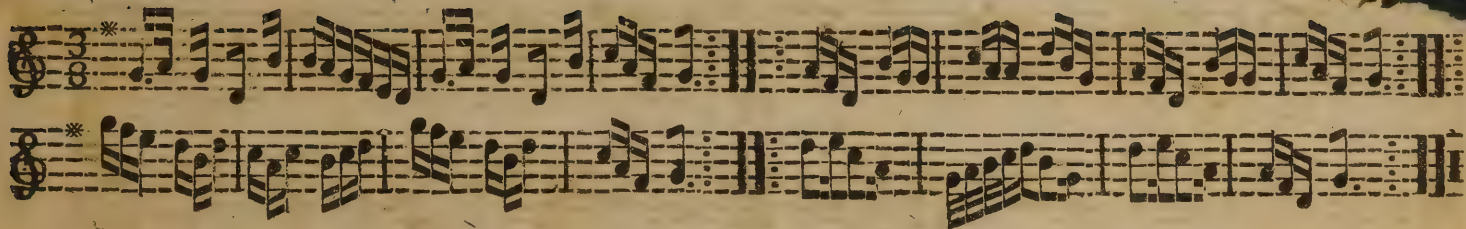
Quick March *continued.*



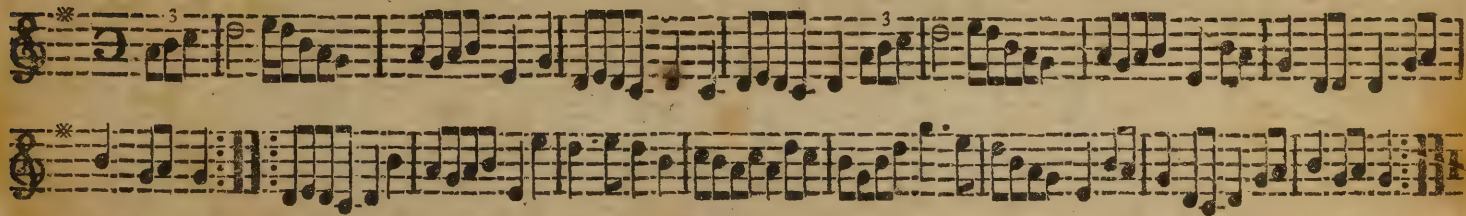
General Hamilton's March.



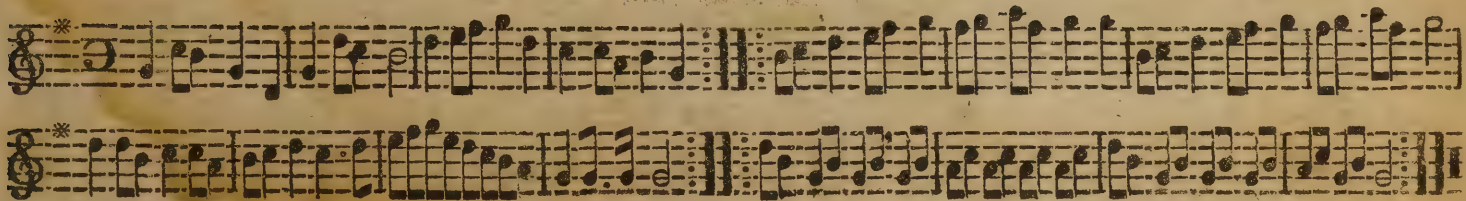
The Circus.



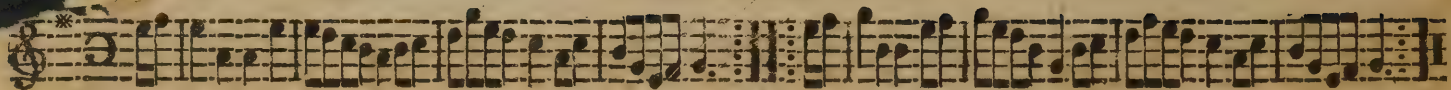
Col. Favorite.



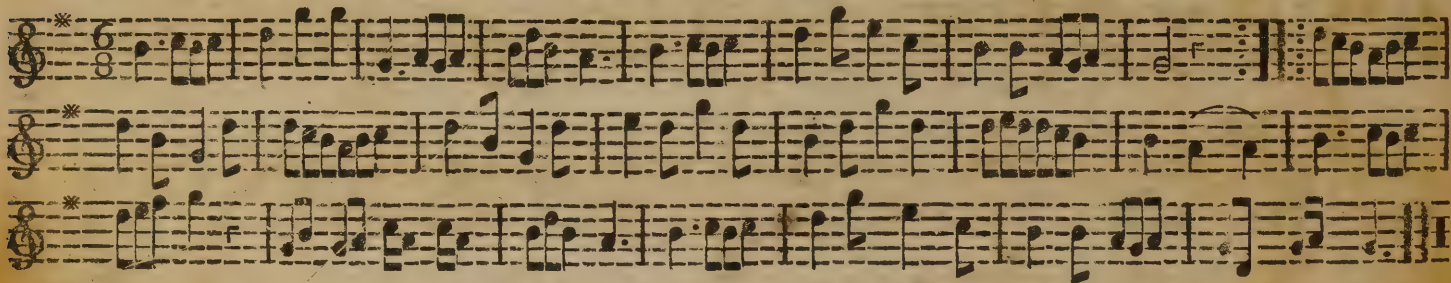
Warren's March.



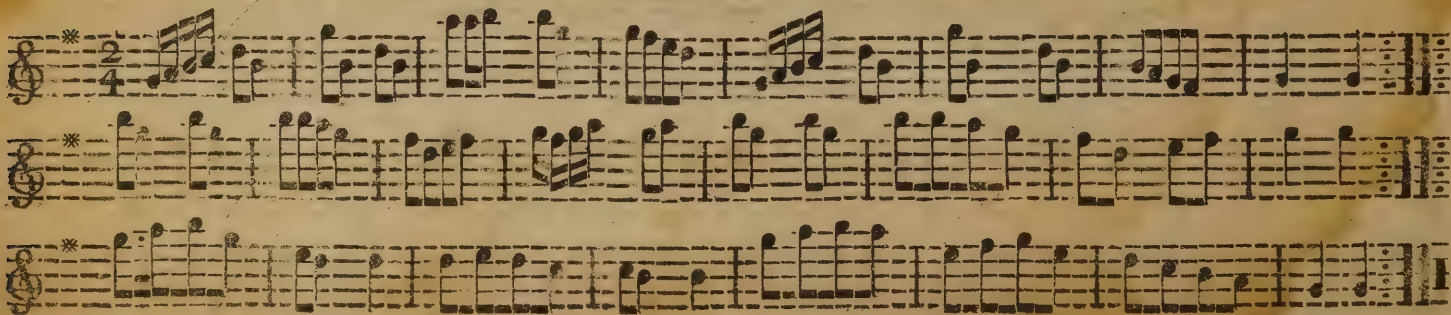
Bliss' Reel.

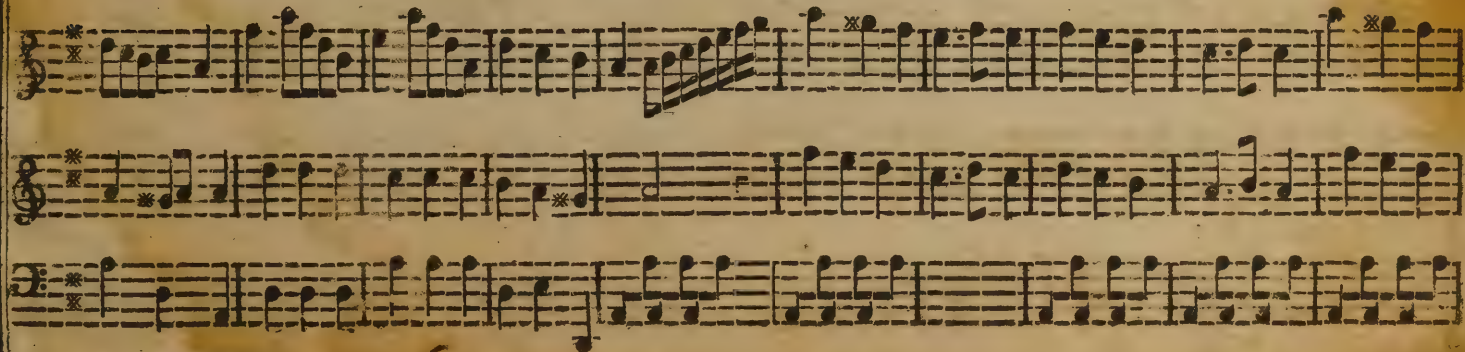
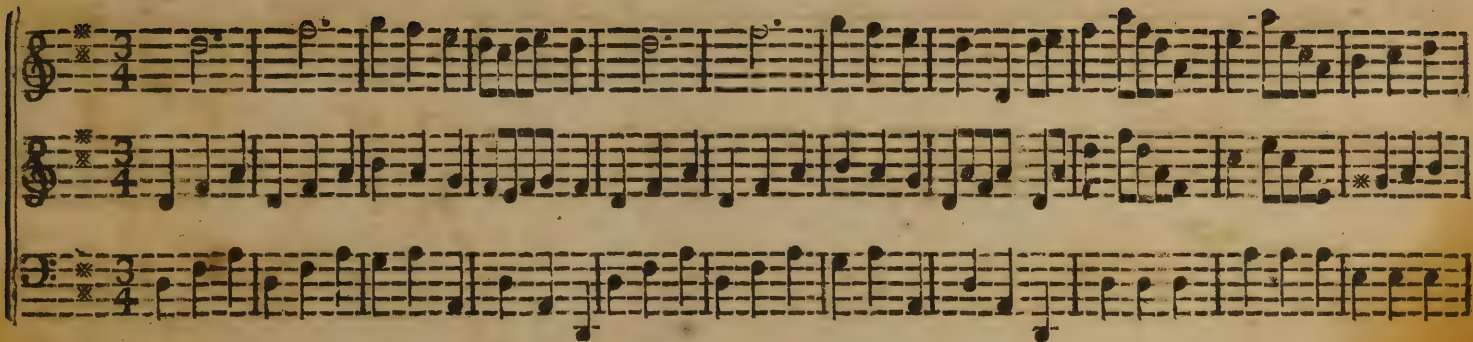


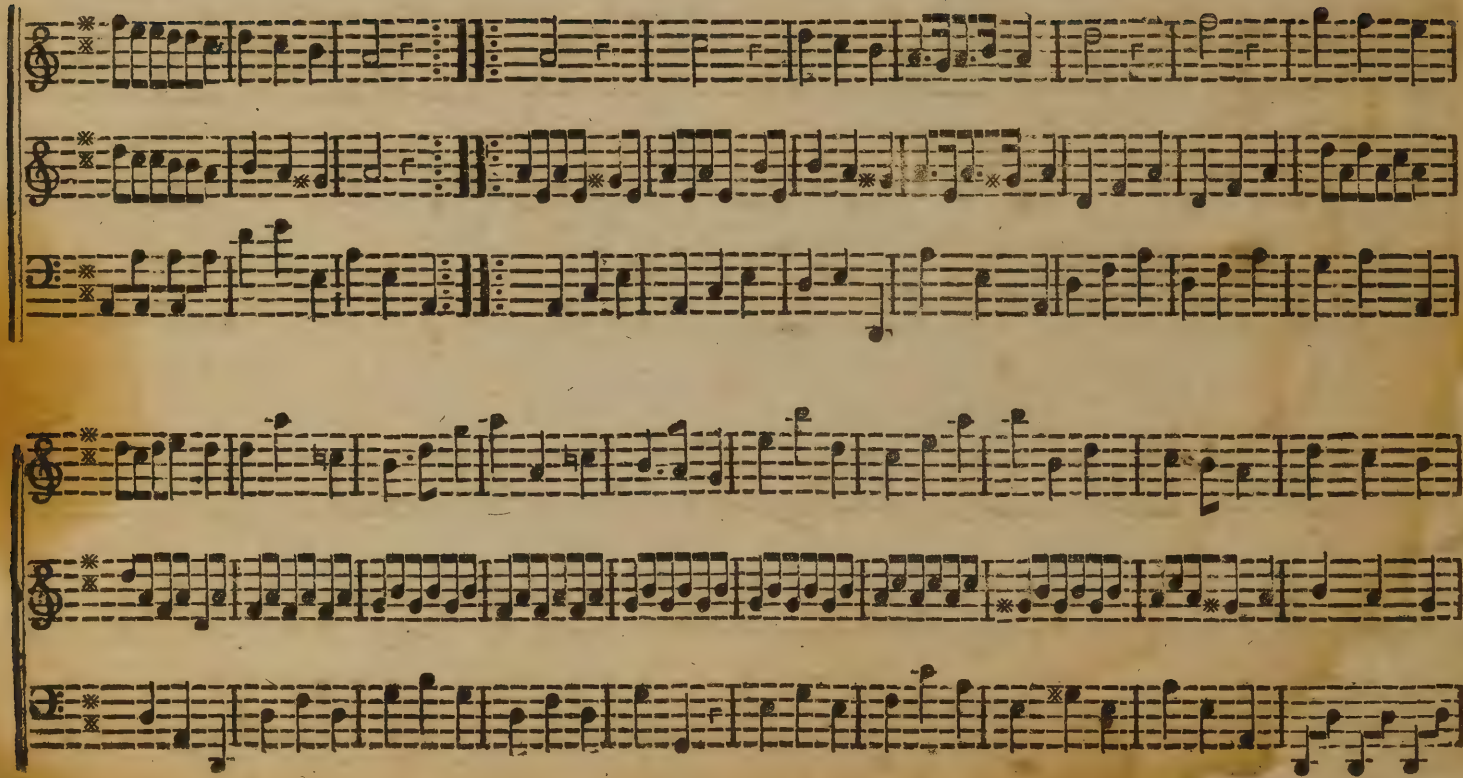
Life let us Cherish.

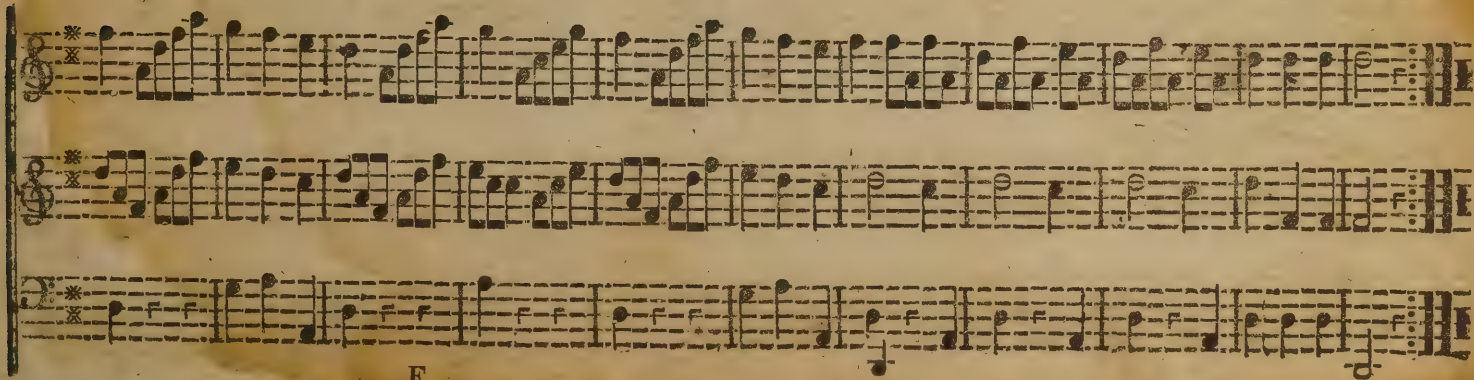
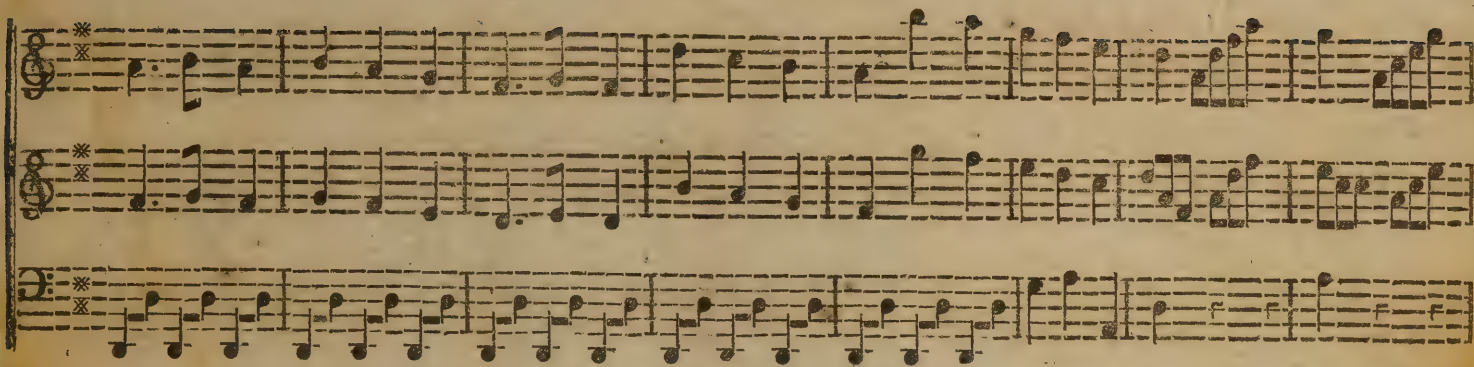


Jamies' Return.

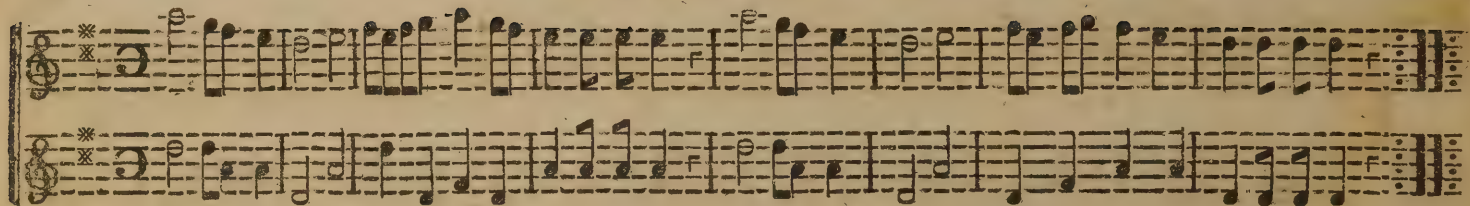




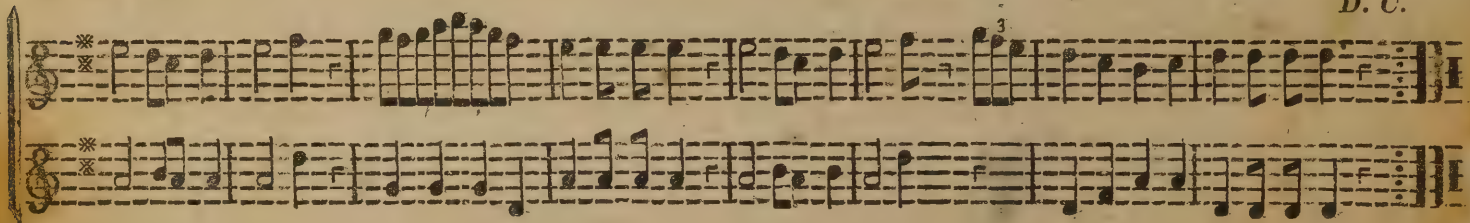




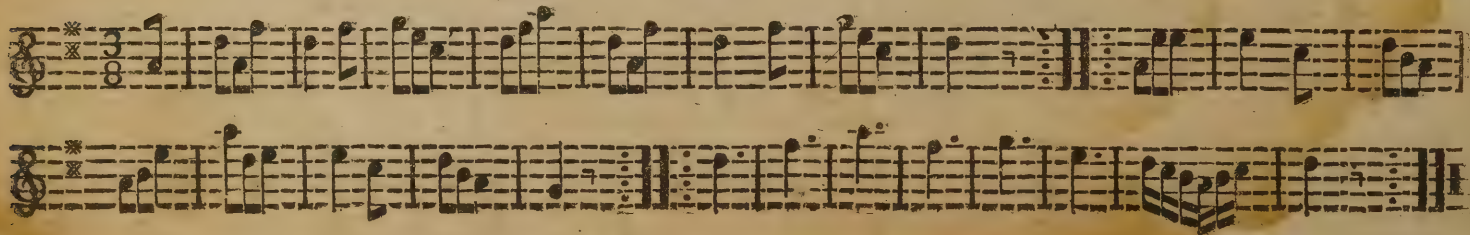
Blue Beard's March.



D. C.

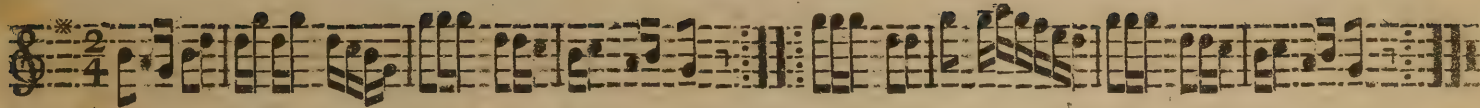


Waltz.

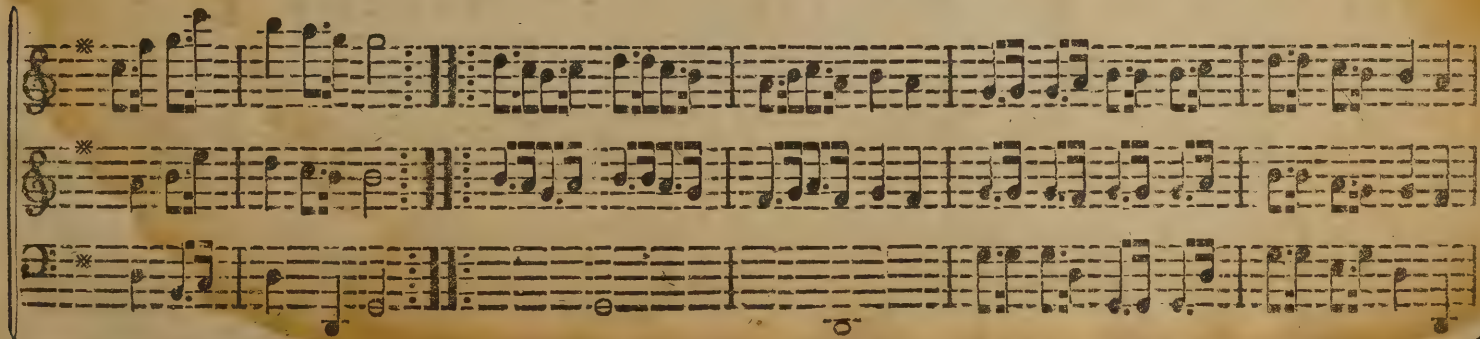
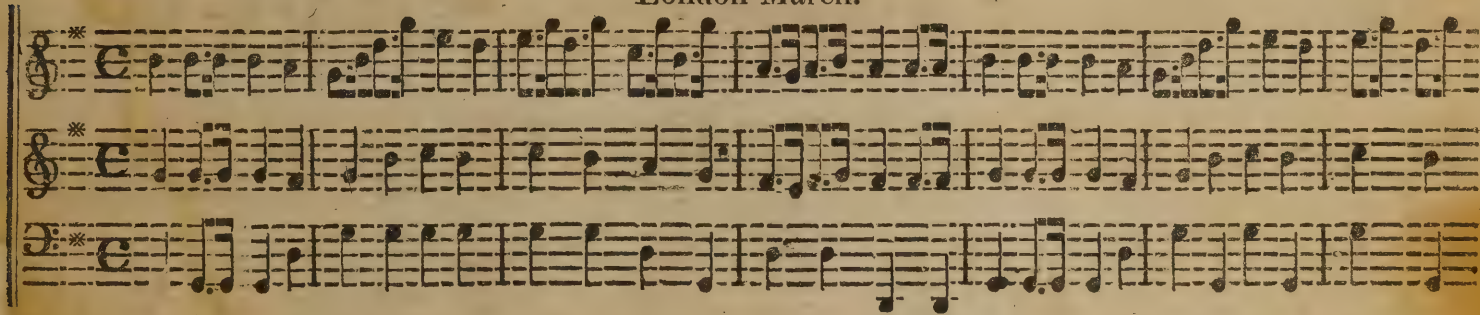


Distant View.

4



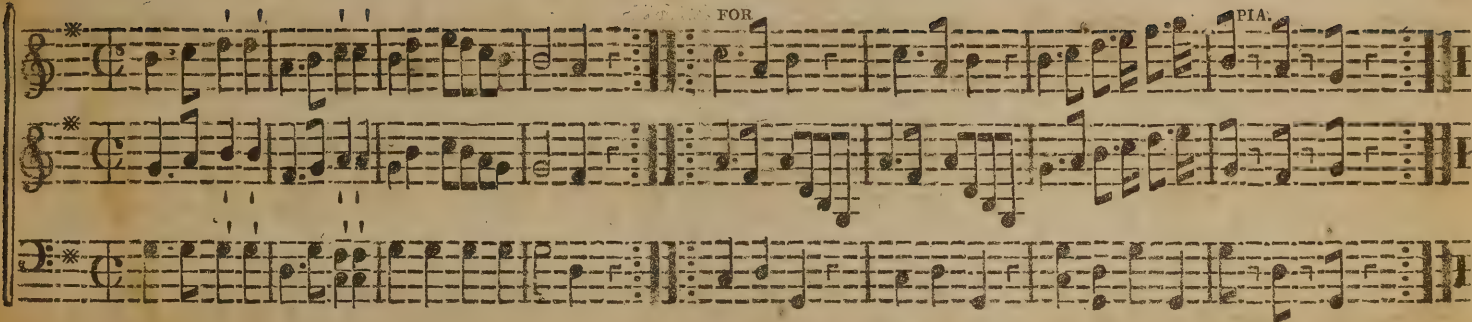
London March.



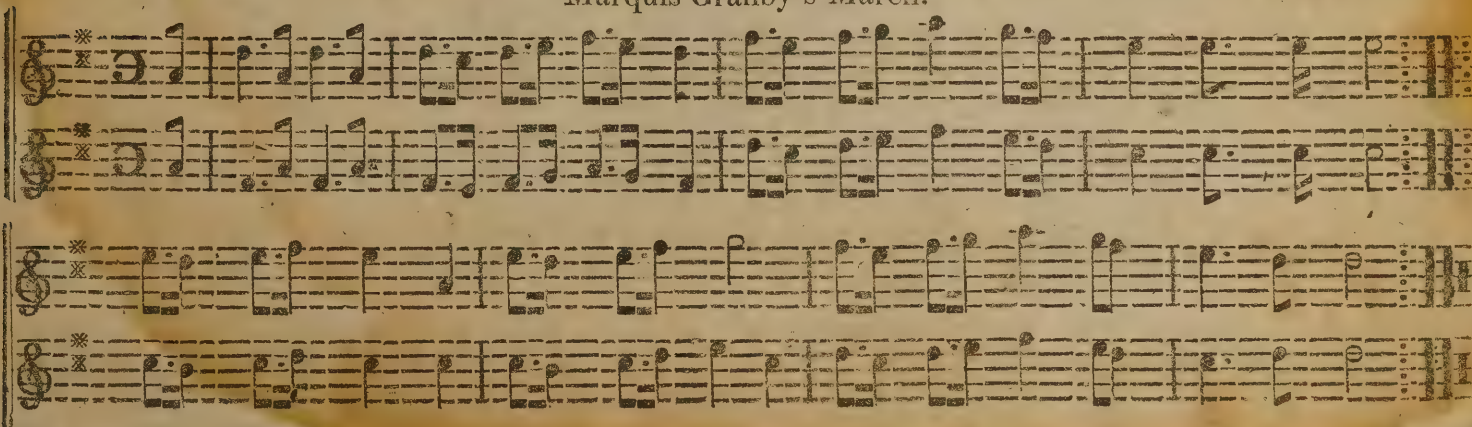
This musical score is arranged in two systems, each containing three staves. The first two staves of each system are in treble clef, and the third staff is in bass clef. Each staff begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests, connected by beams. Bar lines are used to divide the music into measures. The paper is aged and shows some staining.

French Air.

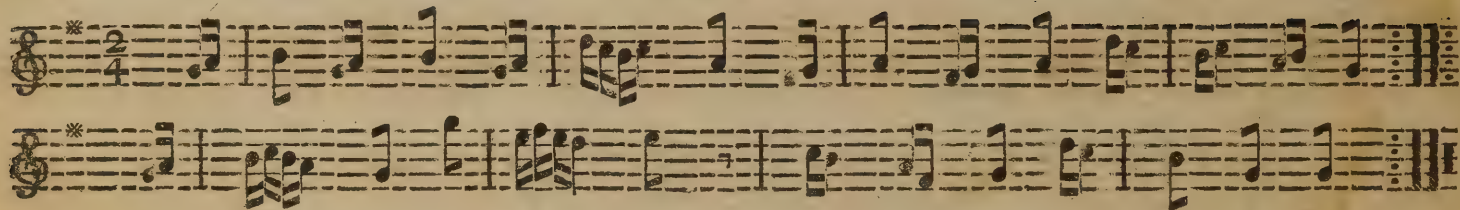
45



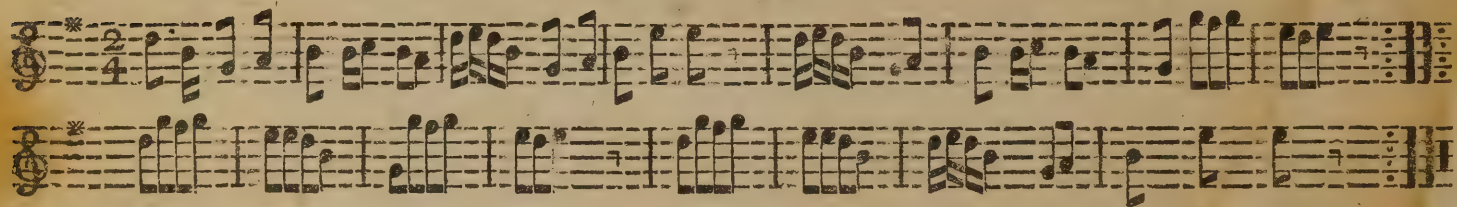
Marquis Granby's March.



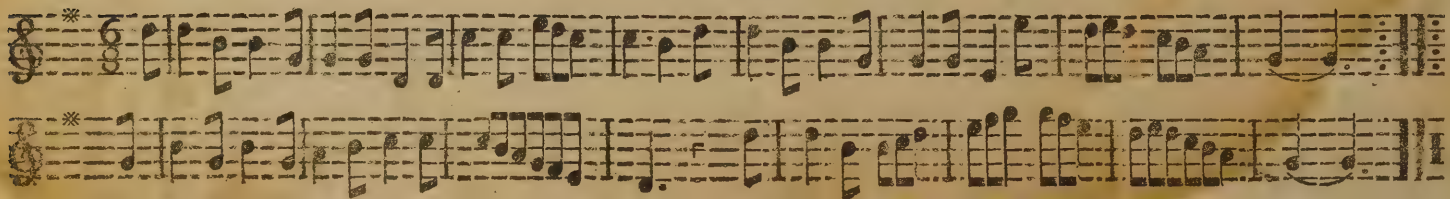
Russian Dance.



Sailors' Return.

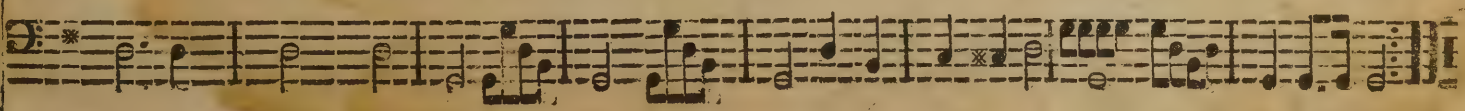
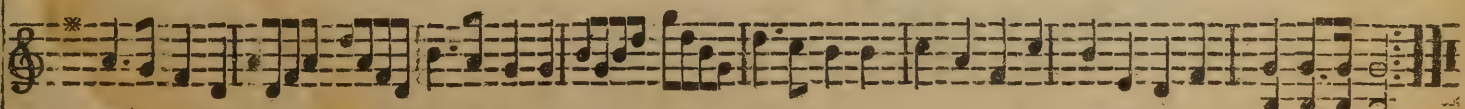
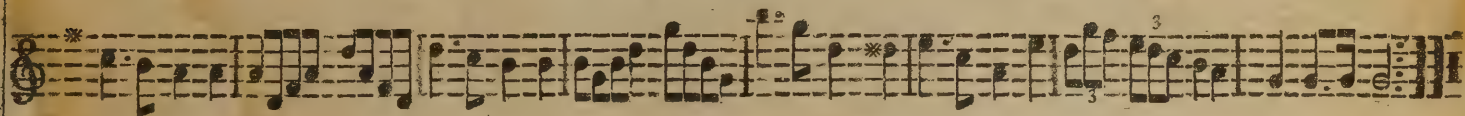
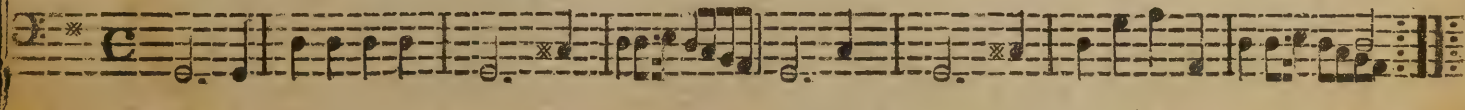
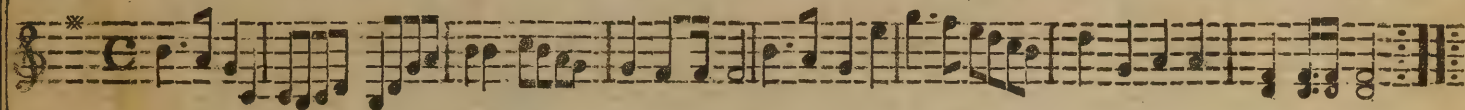
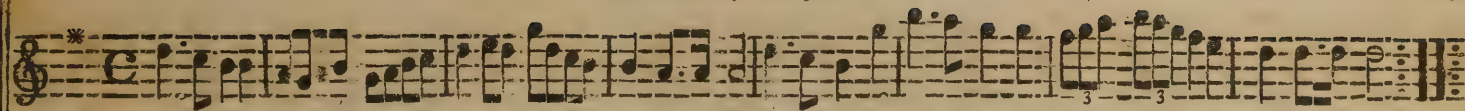


Venetian Canzonett.

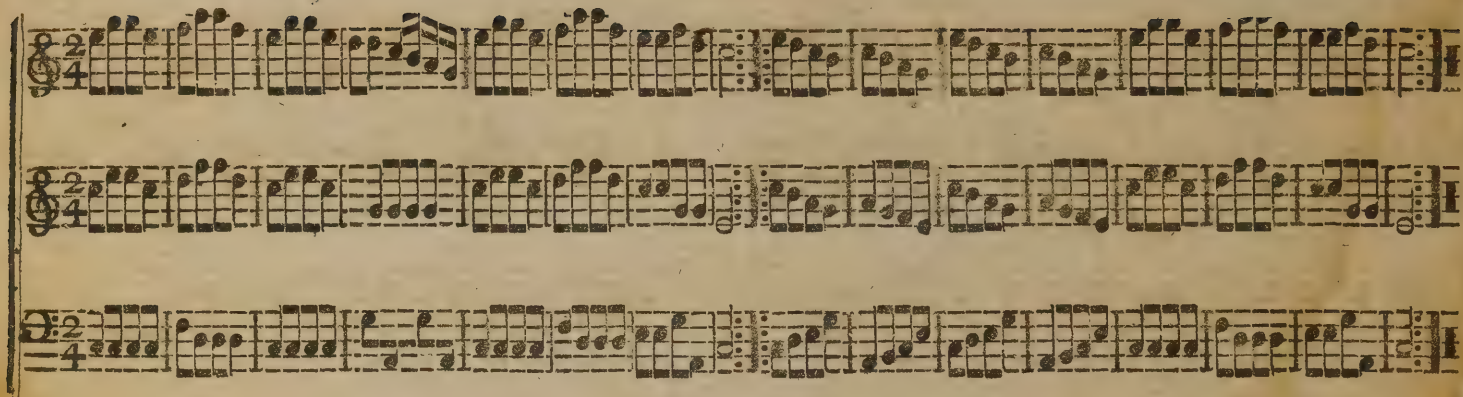


March by Haydn.

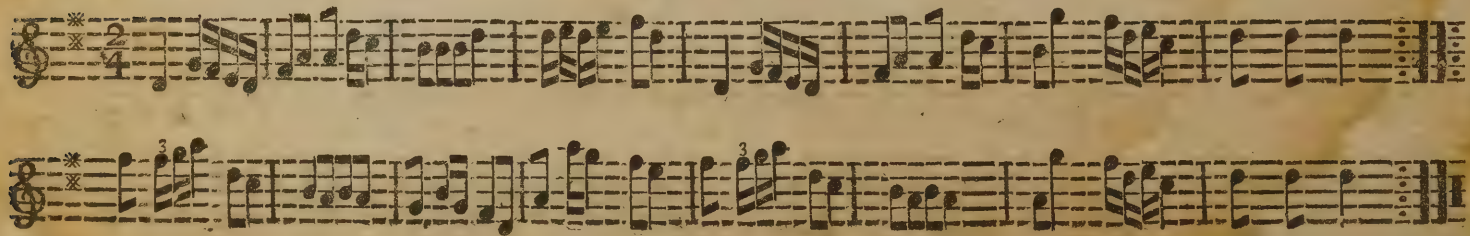
47



Litchfield March.

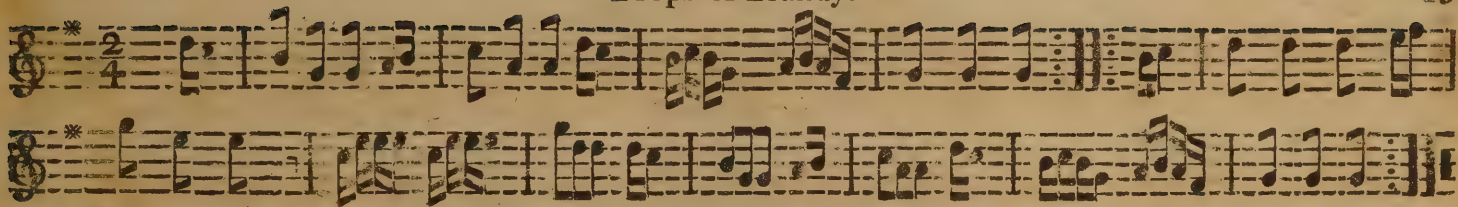


Trip to Raneleagh.

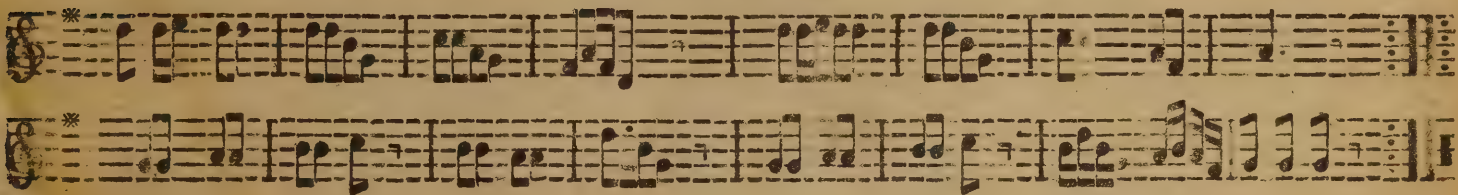


Drops of Brandy.

49



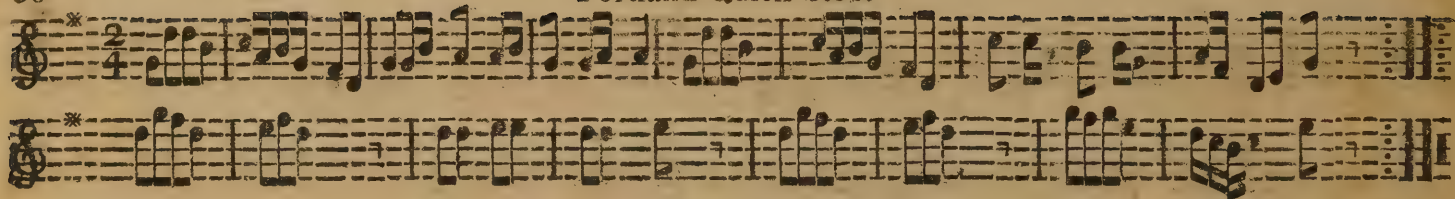
Quick Step.



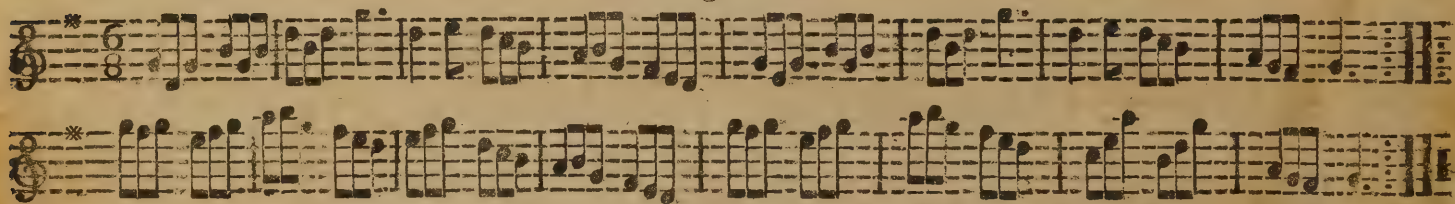
Katy's Rambles.



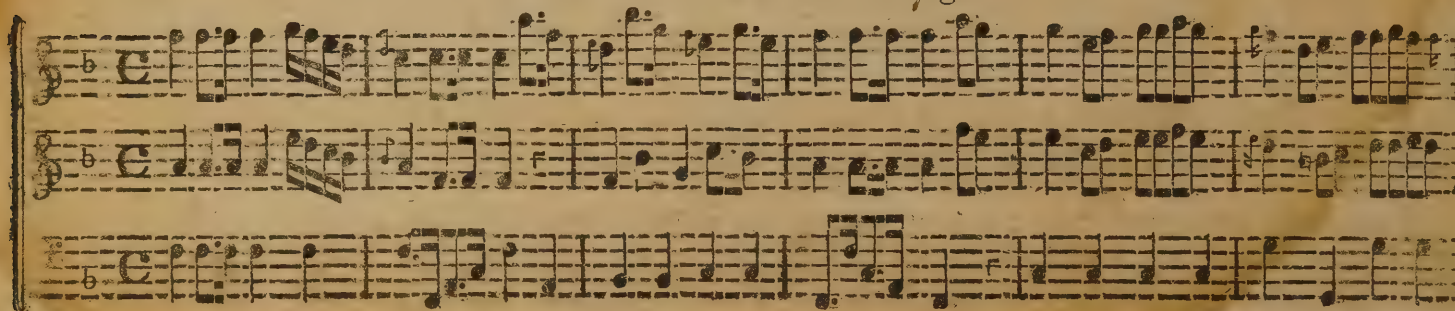
Portland Quick Step.



Midnight Hour.

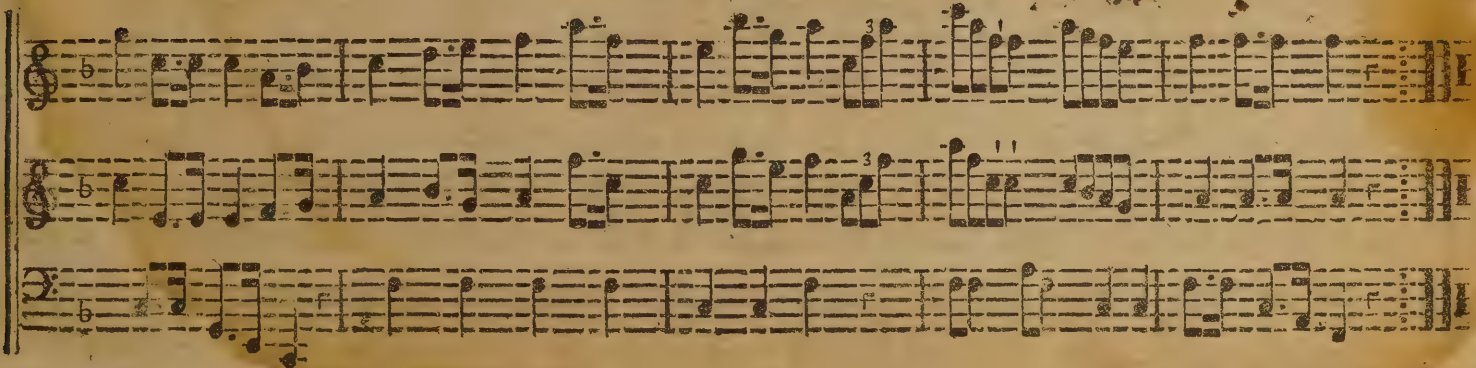
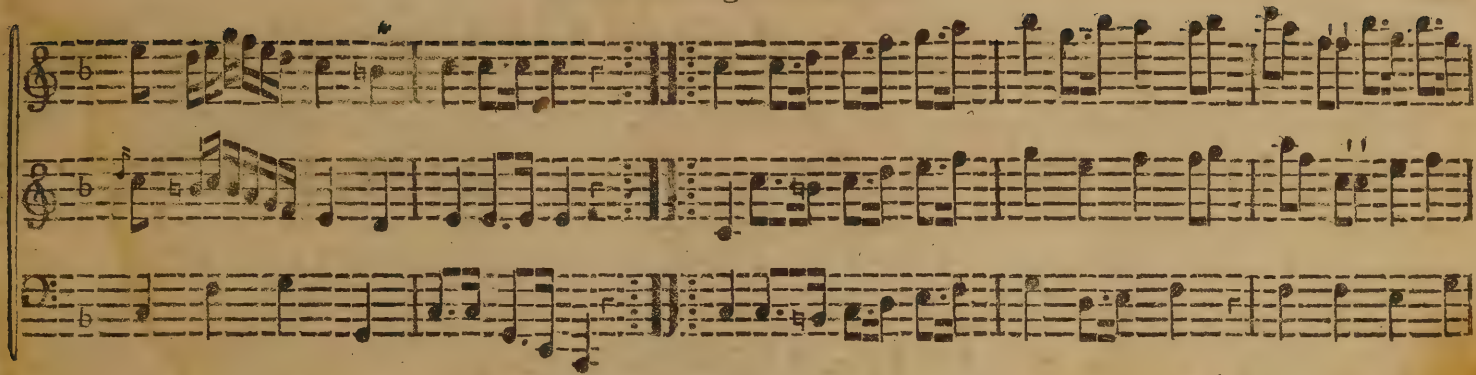


Slow March in the Battle of Prague.

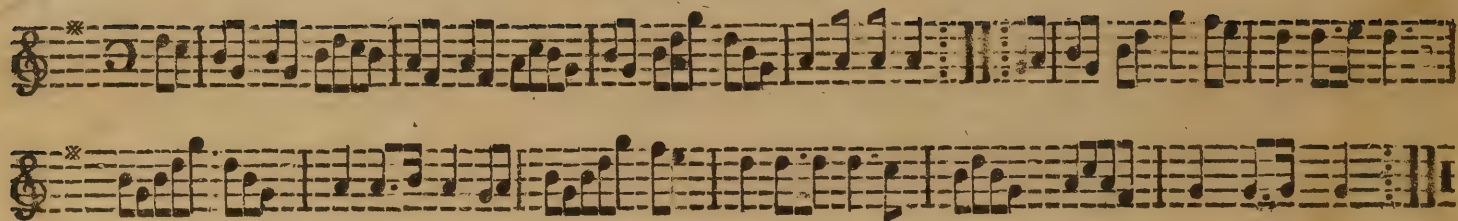


Battle of Prague *continued.*

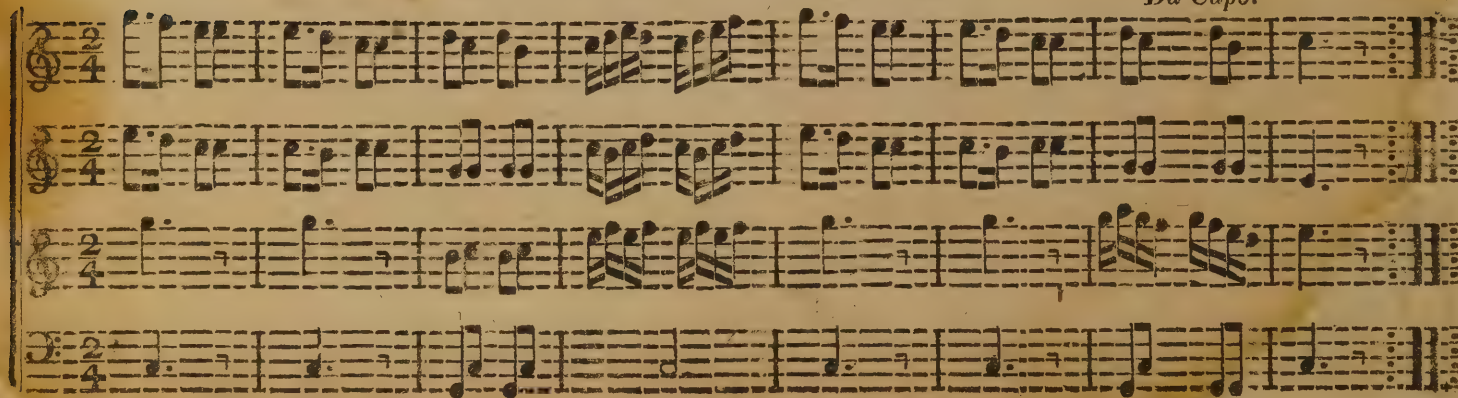
61

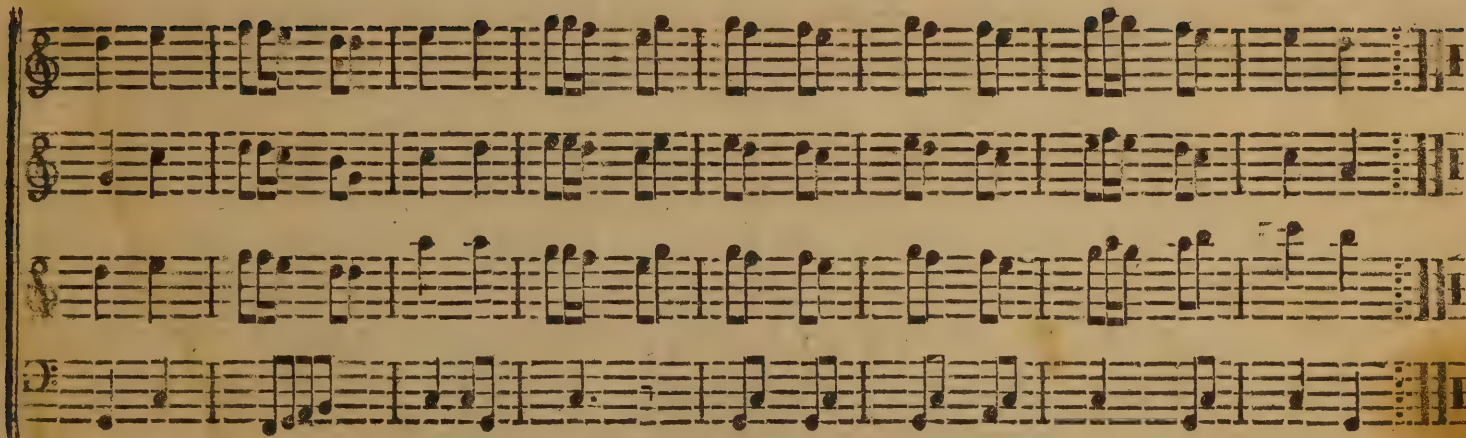


Queen of Hearts.

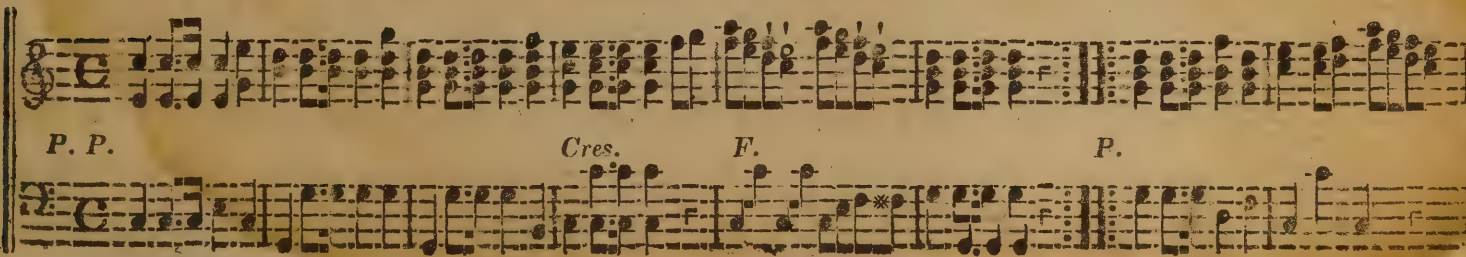


Quick March in Battle of Prague.

Da Capo.



Panharmonicon March.



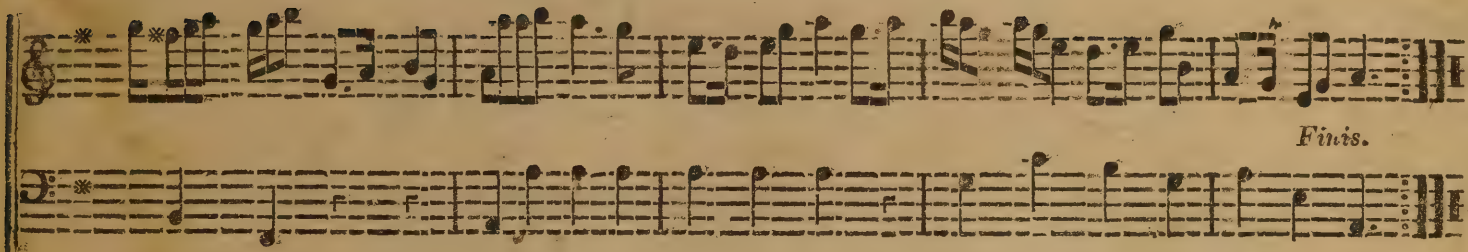
Panharmonicon March *continued.*

First system of the musical score for "Panharmonicon March continued." It consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with some notes marked with accents. The lower staff is in bass clef and contains a similar series of chords and single notes. The music is written in a style typical of 19th-century piano or organ music.

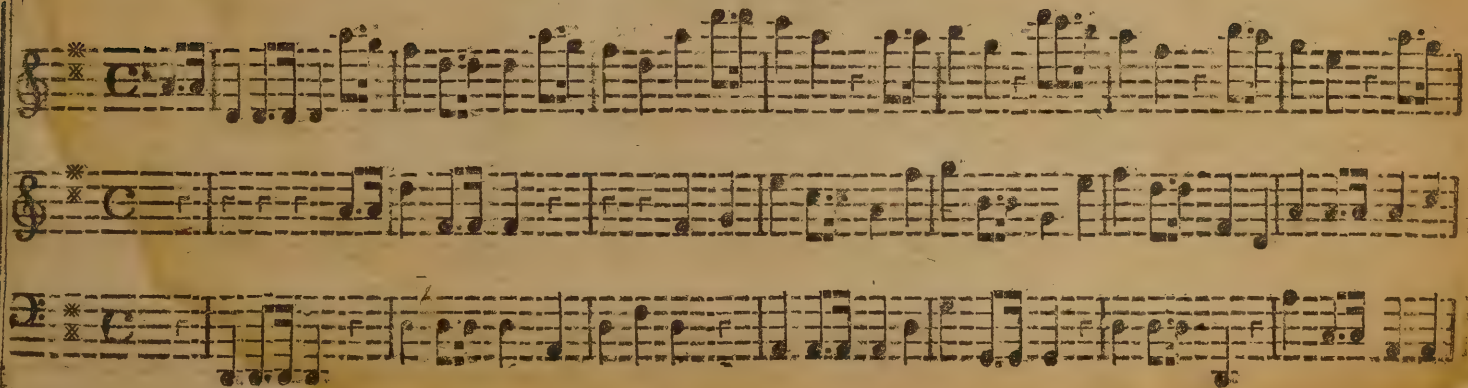
Cres. *F. F.*

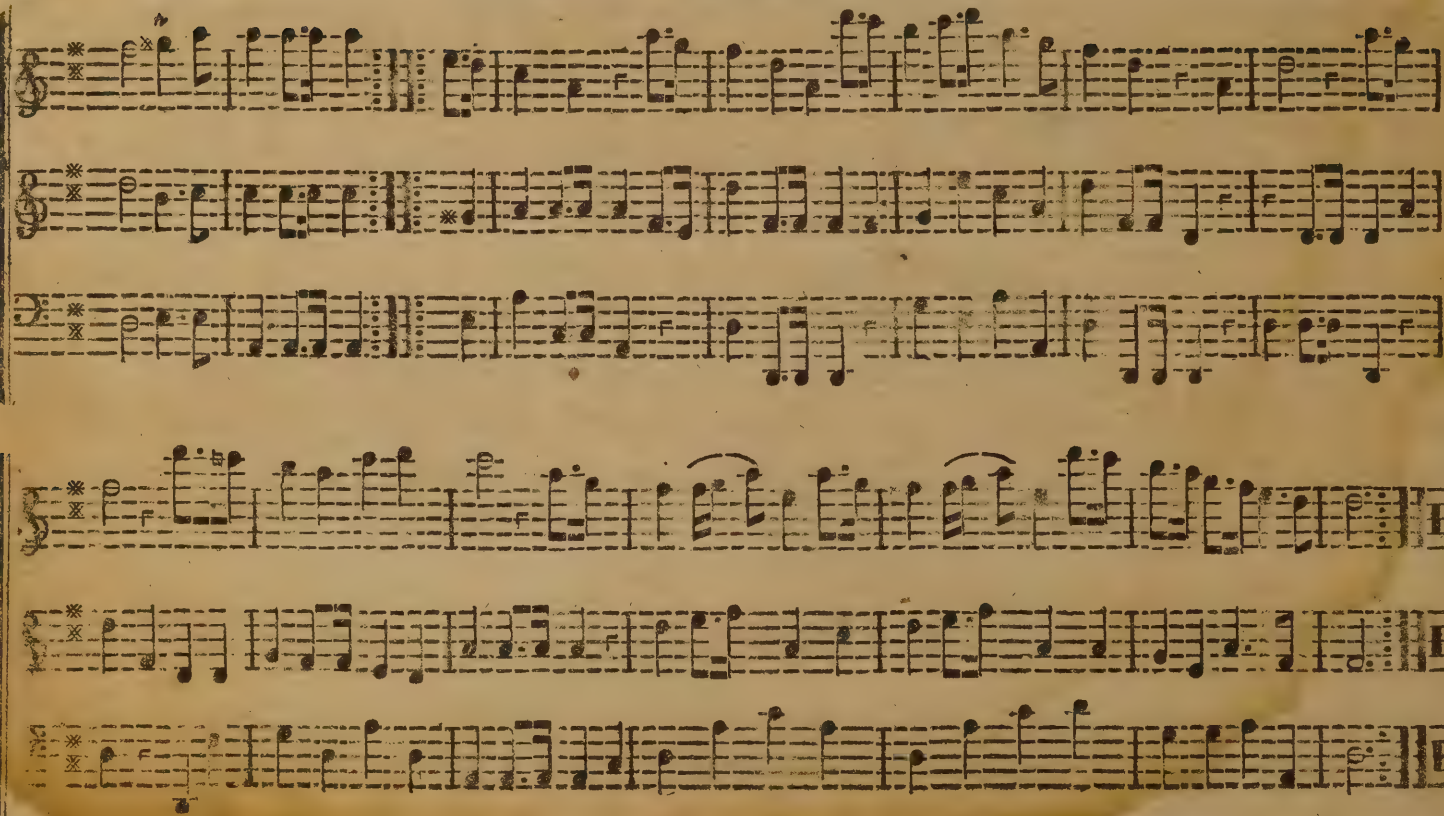
The Walking of the Fauld.

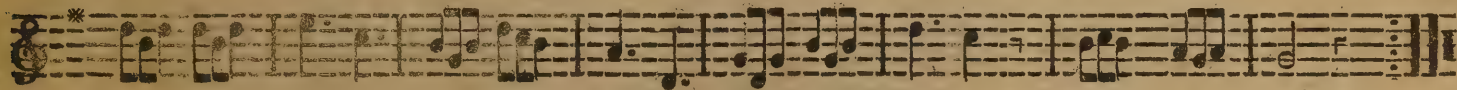
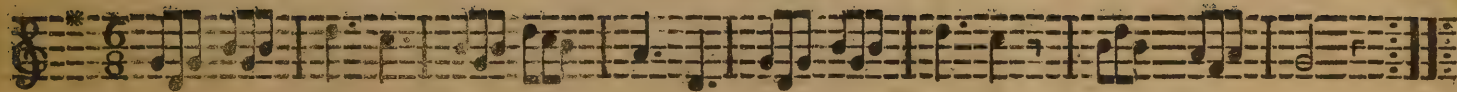
Second system of the musical score for "The Walking of the Fauld." It consists of two staves. The upper staff is in treble clef and contains a series of chords and single notes, with some notes marked with accents. The lower staff is in bass clef and contains a similar series of chords and single notes. The music is written in a style typical of 19th-century piano or organ music.



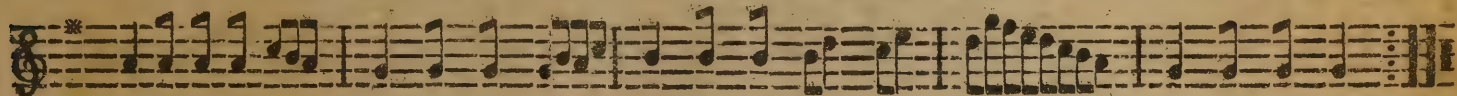
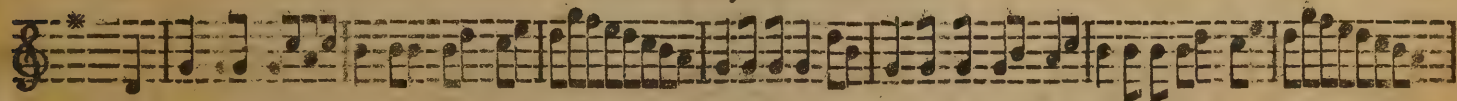
March in the Water Music.



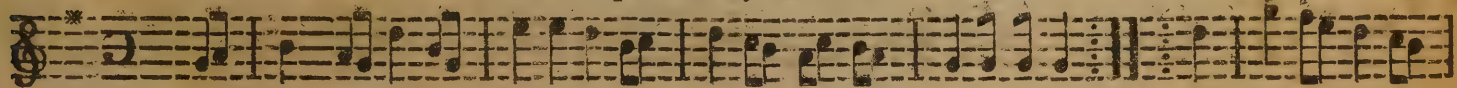




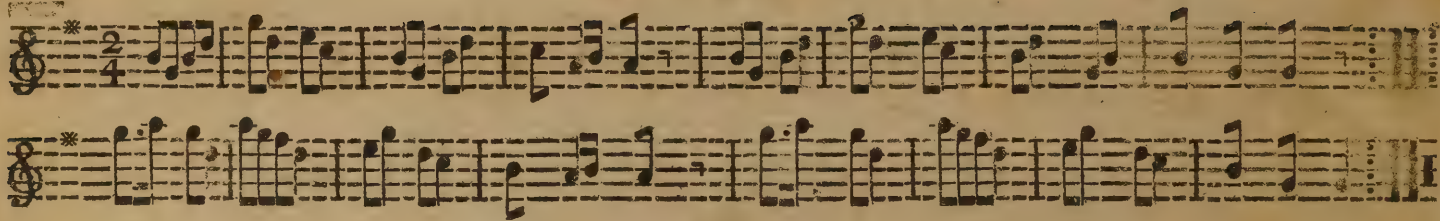
Lesson by Morelli.



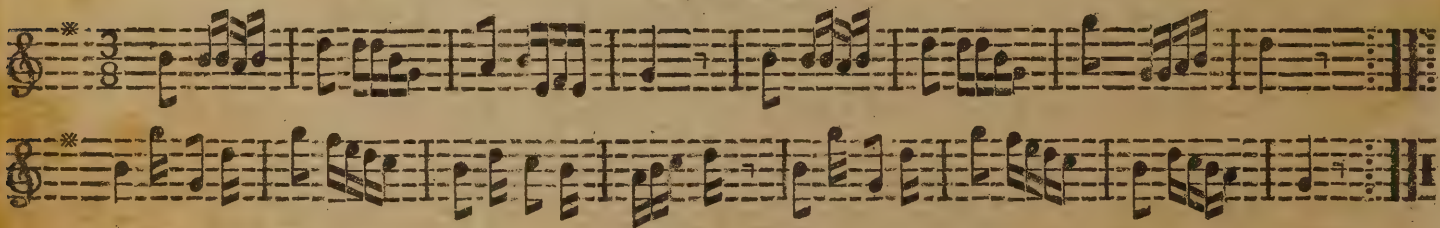
Capt. Money's March.



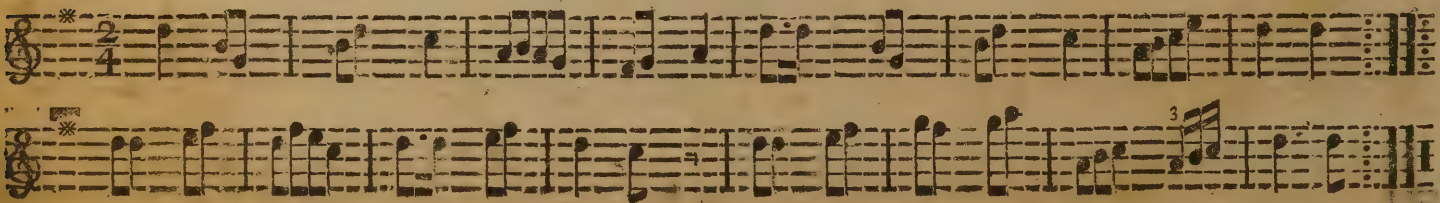
No. 1.

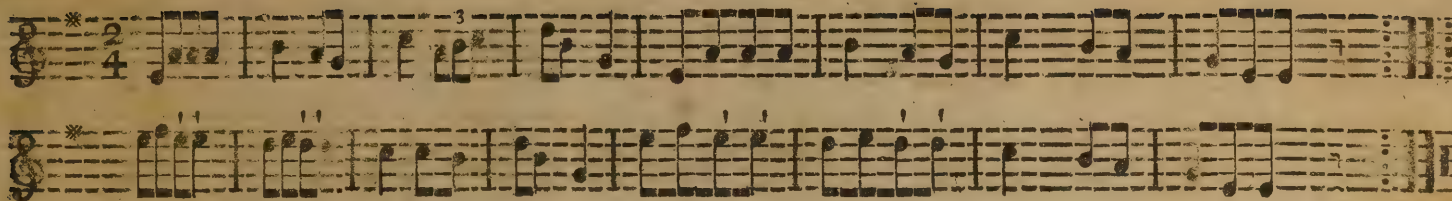


No. 2.

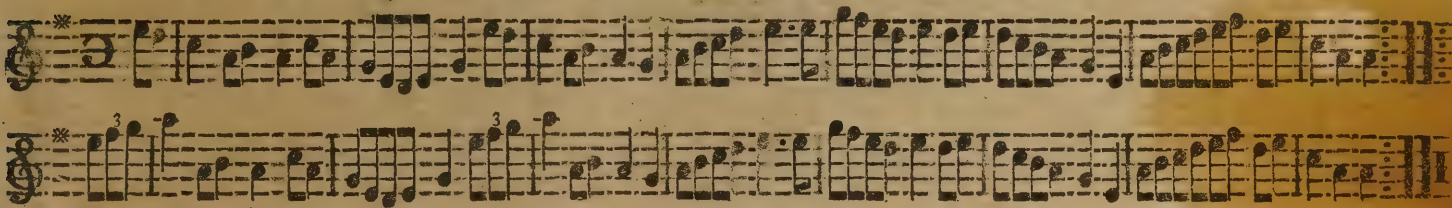


Yankee Doodle.

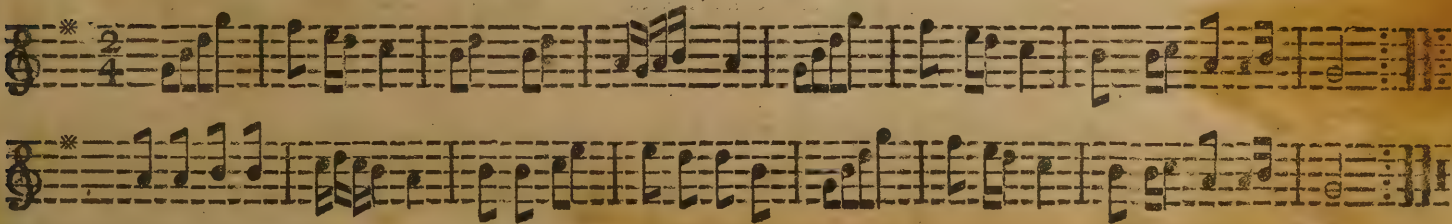




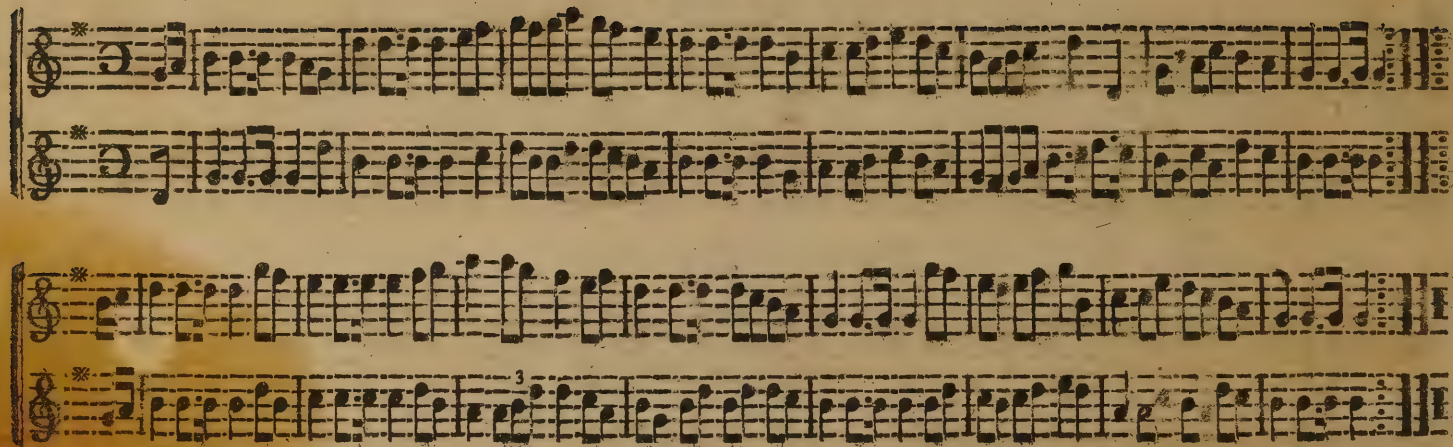
Boyne Waters.



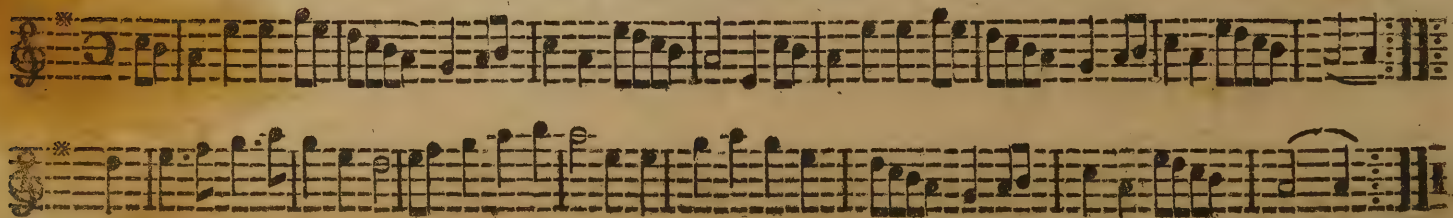
Portland Fair.



Hampton March.

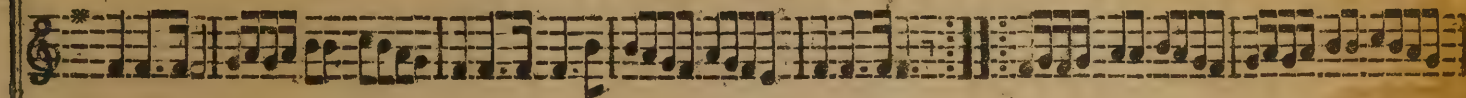
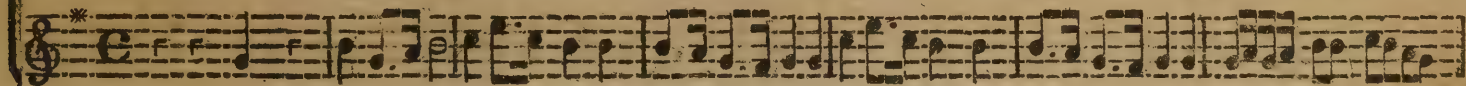
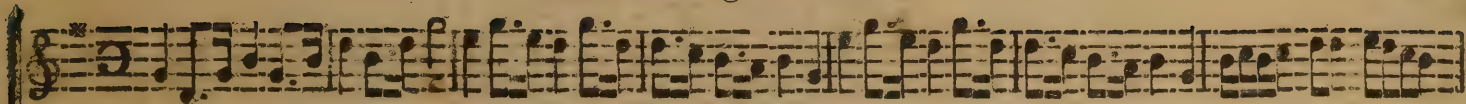


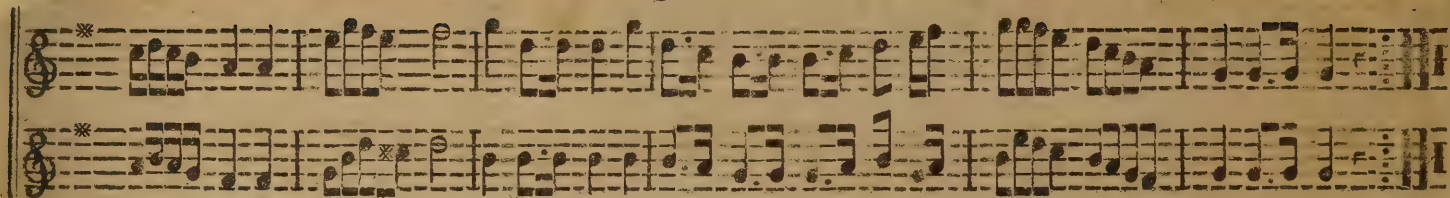
King William's March.



Gen. Washington's March.

61

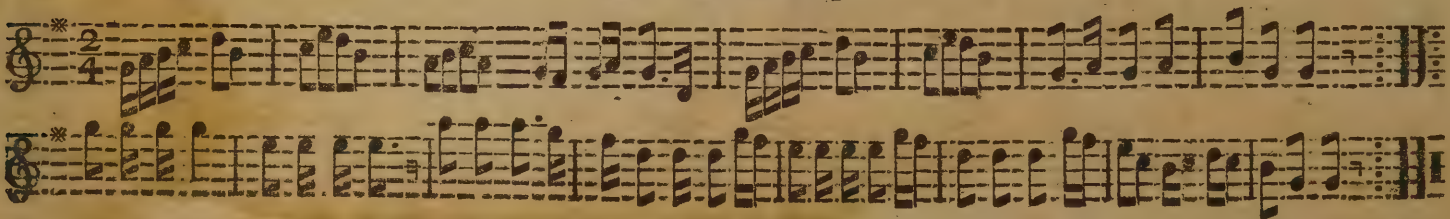


Gen. Washington's March *continued.*

White Cockade.



Bethel Quick Step.

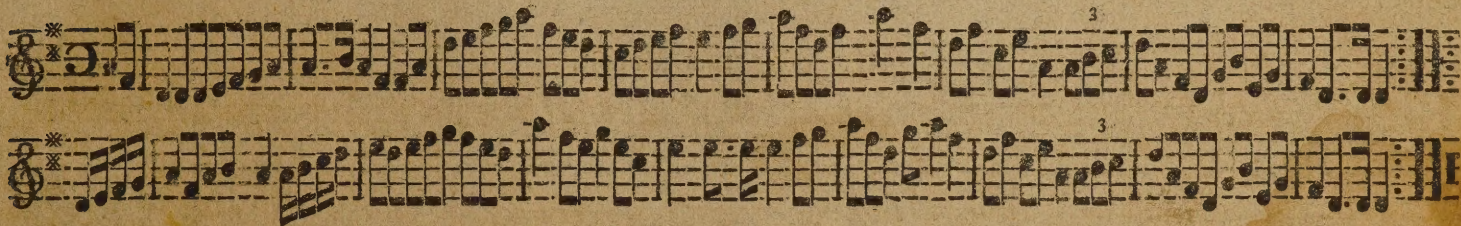


Boston March.

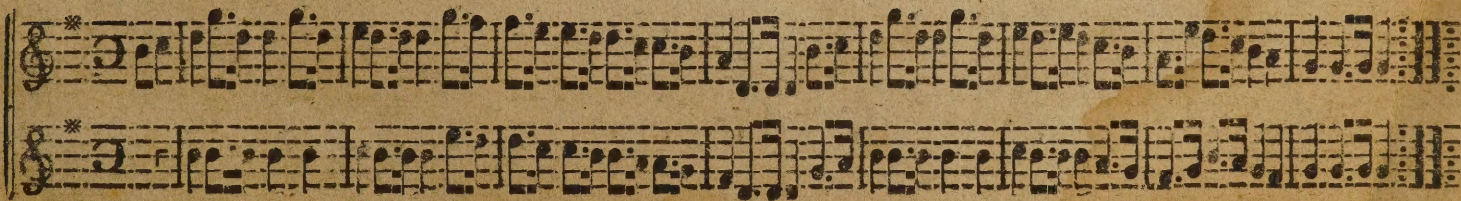
6

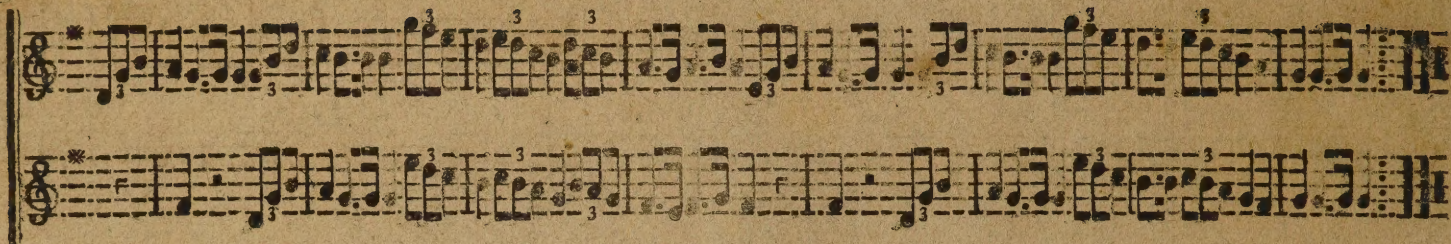


Robinson's March.



Durham March.



Durham March *continued.*

Gen. Green's March.

